



AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

# BEST OF SCORPIONS

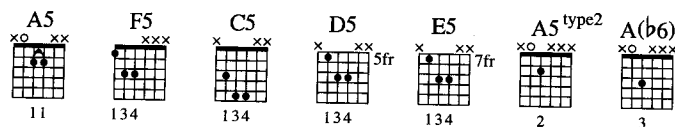


 HAL • LEONARD®



# Big City Nights

Words and Music by Klaus Meine and Rudolf Schenker



## Intro

Moderate Rock ♩ = 139

Gtr. 1 (dist.) A5 N.C. A(b6) A5 F5 E5 D5 C5 G5 G6 G5 Gsus4 G A5

*mf* P.M. P.M. P.M.

Tab: 2 0 3 0 2 0 10 8 10 9 7 5 3 5 5 3 7 3 3 5 0 8 7 8 8 8 8 7 7 7 7 0 2 0

Gtr. 1 Rhy. Fig. 1 A(b6) A5 F5 E5 D5 C5 G5 G6 G5 Gsus4 G A5 End Rhy. Fig. 1

P.M. P.M.

Tab: (2) 2 3 2 0 10 10 9 7 5 3 5 5 3 7 3 3 5 0 8 7 8 8 8 8 7 7 7 7 0 2 0

Gtr. 2 (dist.)

Gtr. 3 (dist.) *divisi*

*mf*

Tab: 7 5 7 0 3 7

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

A(b6) A5 F5 E5 D5 C5 G5 G6 G5 Gsus4 G A5

Gtr. 2

Gtr. 3 *divisi*

Tab: 9 8 10 10 7 7 4 8 7 10 7 8 9 5 7 7 0 3 5

A(b6) A5 F5 E5 D5 C5 G5 G6 G5 Gsus4 Gtr. 3 tacet G A5

1. When the day -

Gtr. 2

Gtr. 3 *divisi*

Gtr. 4 (dist.)

*mf*

7 6

**Verse**

\*A5 F C5 Gtr. 2 tacet Csus4 C Dsus4 D D5 A5

- light is fall - ing down \_\_\_\_\_ in - to the night, \_ and the sharks \_

Gtr. 2 *8va*

*fdbk.*

(14) (14)

Gtr. 4

P.M. ----- P.M. P.M. ----- P.M. let ring -----

Gtr. 1 *Rhy. Fig. 2*

P.M. ----- P.M. ----- P.M. ----- P.M. -----

\* Chord symbols reflect overall harmony.

F C Csus4 C Esus4 E Esus4 E Asus4

try to cut a big piece out of life, it feels al -

Gtr. 4

P.M. P.M. P.M. P.M.

Gtr. 1

End Rhy. Fig. 2

(cont. in slashes)

A5 F5 C5 D5 A5

Rhy. Fig. 3

Gtr. 1

right to go out to catch an out-ra-geous thrill. But it's more

Gtr. 4

Rhy. Fig. 3A

let ring ----

F5 C5 E5

like spin-ning wheels of for-tune, which nev-er stand still.

End Rhy. Fig. 3A



# Chorus

G  
⑥  
3 fr

A5 type2

A(b6)

A5

F5

E5

D5

C5

G5

End Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Big cit - y,

big cit - y

nights. —

P.M.

G6

G5

Gsus4

G

A5

A(b6)

A5

F5

You keep me burn - ing. —

Big cit - y,

P.M.

\*P.H. —

P.M.

\* Move pickhand up & down string to achieve random harmonics.

big cit - y

nights. —

2. When the sun -

8va —

loco

P.H. —

1/2

Pitches: D

D

A

A<sup>b</sup>

G

F<sup>#</sup>

F

## Verse

Gtr. 1: w/ Rhy. Fig. 2

A5

F5

C5

Csus4 C

Dsus4

D

D5

A5

light

is ris - ing up —

in — my eyes, —

and the long —

P.M.

P.M.

P.M.

F5 C5 Csus4 C Esus4 E Esus4 Asus4

night has left me back at some-bod - y's side, it feels al -

P.M. P.M. P.M.

Gtrs. 1 & 4: w/ Rhy. Figs. 3 & 3A Am F6 F C5 Csus4 C D D5 Asus4

right for a long sweet min - ute like hours be - fore. But it's more

Am F6 F C5 Csus4 C E

like look - ing out for some - thing can't find an - y - more.

**Chorus**  
Gtr. 1: w/ Rhy. Fig. 1 (3 ¾ times)

A5 type2 A(b6) A5 F5

Big cit - y,

Gtr. 4

let ring ----- P.H. ----- P.M.

15ma loco

E5 D5 C5 G5 G6 G5 Gsus4 G A5

big cit - y nights. You keep me burn - ing.

1/2 1/2



A(b6) A5 F5 E5 D5 C5 G5 G6 G5 Gsus4

Big cit - y, big cit - y nights. —

P.M.

This system shows the first line of guitar tablature. It includes chords A(b6), A5, F5, E5, D5, C5, G5, G6, G5, and Gsus4. The lyrics are "Big cit - y, big cit - y nights. —". A "P.M." (Palm Mute) instruction is placed above the second measure. The tablature consists of two staves: a top staff with notes and a bottom staff with fret numbers.

G A5 A(b6) A5 F5 E5 D5 C5 G5

Al - ways yearn - ing. Big cit - y, big cit - y nights. —

P.M.

This system shows the second line of guitar tablature. It includes chords G, A5, A(b6), A5, F5, E5, D5, C5, and G5. The lyrics are "Al - ways yearn - ing. Big cit - y, big cit - y nights. —". A "P.M." instruction is placed above the second measure. The tablature consists of two staves: a top staff with notes and a bottom staff with fret numbers.

G6 G5 Gsus4 G A5

You keep me burn - ing. —

15ma ----- loco

P.H. ---- |

This system shows the third line of guitar tablature. It includes chords G6, G5, Gsus4, G, and A5. The lyrics are "You keep me burn - ing. —". There are two additional instructions: "15ma ----- loco" and "P.H. ---- |". The tablature consists of two staves: a top staff with notes and a bottom staff with fret numbers.

A(b6) A5 F5 E5 D5 C5 G5 G6 G5 Gsus4

Big cit - y, big cit - y nights. —

This system shows the fourth line of guitar tablature. It includes chords A(b6), A5, F5, E5, D5, C5, G5, G6, G5, and Gsus4. The lyrics are "Big cit - y, big cit - y nights. —". The tablature consists of two staves: a top staff with notes and a bottom staff with fret numbers.

**Bridge**  
**Half - time feel**

G    Gsus4    N.C.    N.C.    E5    G5    C5

There is no dream — that you can't make true —

Gtrs. 1 & 4

B5    N.C.    E5    G5    C5

— if you're look - ing for love. — But there's no girl's — burn - ing the ice —

**End half - time feel**  
A5 type2

D5    (D5)

Gtr. 1

a - way from my heart, — may - be to - night. —

Gtrs. 1 & 4    Gtr. 4    P.M.    (cont. in slashes)

(Gtr. 1 cont. in slashes)

Gtr. 2

Gtr. 3  
divisi

\* w/ delay repeats



Gtrs. 1 & 4: w/ Rhy. Fig. 1 (last 3 meas.)

G A5 A(b6) A5 F5 E5 D5 C5 G5 G6 G5 Gsus4  
 Grs. 1 & 4: w/ Rhy. Fig. 1

Gtr. 3 tacet

Gtr. 3 tacet

G A5 A(b6) A5 F5 C5

Gtrs. 1 & 4

8va

Gtr. 5 (dist.)

f w/ reverb

20 20 20 (20) 20 20 20

Gtr. 2

15 13 15 13 14 13 15 (15) 14

(14)

Gtr. 2 tacet

D5

A5

F5

Loco

Gtr. 5

8va

3

3

20 18 17 18 17 15 17 15

17 16 17 16

22

20 18 17 22 20

C5

E5

A5

Gtr. 1

(Gtr. 4 cont. in notation)

8va

loco

1

5

5

(20) (20) 17 17 16 13 12 14

12 12 14 13 12 10 12

12 10 12 10 12

7

Gtr. 4

F5

C5

D5

1

1/2

1

1

8 5 5 8 8 7

5 5 5 8 8

3

3





A(b6) A5 F5 E5 D5 C5 G5 G6 G5 Gsus4 G A5

Big cit - y, big cit - y nights. — Al - ways yearn - ing. —

Gtr. 2

Gtr. 3  
divisi

\* w/ octaver

\* Set one octave below.

Gtr. 4

P.M.

grad. bend

A(b6) A5 F5 E5 D5 C5 G5 G6 G5 Gsus4

Big cit - y, big cit - y nights. —

Riff A

Riff A1

P.M.

semi-harm. —



G A5 A(b6) A5 F5 E5 D5 C5 G5

You keep me burn - ing. Big cit - y, big cit - y nights.

semi-harm. P.M. P.M.

G6 G5 Gsus4 G A5

Al - ways yearn - ing.

End Riff A

End Riff A1

# **Outro**

Gtrs. 1 & 4: w/ Rhy. Fig. 1 (till fade)  
Gtrs. 2 & 3: w/ Riffs A & A1 (till fade)

A(b6) A5 F5 E5 D5 C5 G5 G6 G5 Gsus4 G A5

Big cit - y, big cit - y nights. You keep me burn - ing.

A(b6) A5 F5 E5 D5 C5 G5 G6 G5 Gsus4

Big cit - y, big cit - y nights. Al - ways yearn - ing.

Play 2 Times & Fade out G A5

**Words and Music by Herman Rarebell, Klaus Meine, Rudolf Schenker and Sonja Kittelsen**

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E5

### Rhy. Fig. 1

**End Rhy. Fig. 1**

Gtr. 2 (dist.)

Gtr. 1: w/ Rhy. Fig. 1 (1 ¾ times)

\* Em7

E5

Em7

E5

Em7

## Rift A

\* Chord symbols reflect overall harmony.

P.H. - - - -

**Pitch: A**

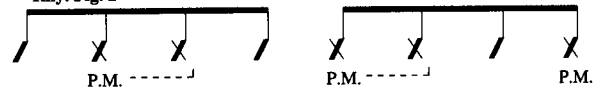
D5

Gtr. 1

Verse

E5

Rhy. Fig. 2



1. I re - al - ize I

w/ bar

P.M. ----

P.M. ----

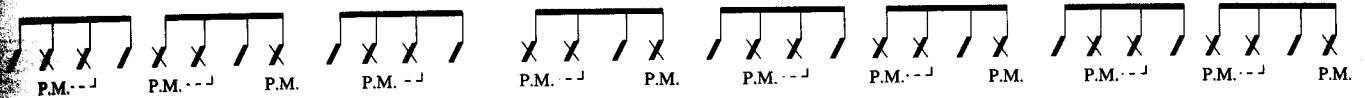
P.M.

-1½

G5

C5

End Rhy. Fig. 2



... a day, I'm too wrecked to care an - y - way. I

15ma

loco

P.M. ---

P.H.

P.M. - -

P.M. - -

P.M.

P.M. - -

P.M. - -

P.M.

Gtr. 1: w/ Rhy. Fig. 2



... a - round and see this face, what the hell have I

P.M. ----

P.M. ----

P.M.

P.M. ---

P.H.

C5

Pre - Chorus

D5

Rhy. Fig. 3

Gtr. 1

lost my taste? — Don't

*loco* *15ma loco* *15ma* *loco* *15ma loco*

P.M. --- P.M. --- P.H. P.H. P.H.

5 6 5 7 5 7 9 7 5 7 5

C5

End Rhy. Fig. 3

want to find out, —

w/ bar P.M. --- P.M. --- P.H. P.H. P.H.

7 7 7 5 5 5 3 3 2 0 3 2 0

Pitch: E

D5

C5

N.C.

just want to get out. — 2. My

w/ bar P.M. --- P.M. --- P.M.

7 7 7 5 5 5 3 3 2 0 3 2 0



**Verse**  
Gtr. 1: w/ Rhy. Fig. 2 (2 times)

E5 G5 C5

head ex - plodes, — ears ring, — I can't re - mem - ber just where I've been. —  
grab my things, — make my run. — On my way — out, an - oth - er one. —

P.M. P.H. P.M. P.M. 1/4 P.M. P.H. 15ma loco

Pitch: C

2nd time, Gtr. 2: w/ Fill 1

E5

Last thing — I re - call, —  
Would like to know — be - fore I stop,

P.M. 1/4 P.H. 8va loco

2nd time, Gtr. 2: w/ Fill 2

G5 C5

I got lost — in a deep black hole. —  
did I make — it or did I flop? —

15ma loco 8va w/ bar

P.H. P.M. --- P.M. --- P.M. Harm. ---

Pitches: D G B E -1

**Fill 1**  
Gtr. 2

**Fill 2**  
Gtr. 2

# Pre - Chorus

Gtr. 1: w/ Rhy. Fig. 3

D5

Don't want to find out, \_\_\_\_\_

*loco*

w/ bar

P.M. -- | P.M. -- | P.M.

C5

1/4

D5

Rhy. Fig. 4

C5

N.C.

E5/B

End Rhy. Fig. 4

Gtr. 1

just want to get out. \_\_\_\_\_

Rhy. Fig. 4A

w/ bar

P.M. -- | P.M. -- | P.M.

End Rhy. Fig. 4A

Black -

To Coda

## Chorus

\*\* D5 E5

D5 E5

out. I real - ly had a black - out. Black -

Rhy. Fig. 5

\*Gtrs. 1 & 2

P.M. -- | P.M. -- |

End Rhy. Fig. 5

\* Composite arrangement

\*\* Chord symbols reflect implied harmony.

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 ½ times)

D5 E5 D5 E5

out, I real - ly had a black - out. Black -

D5 E5 D5 E5

out, I real - ly had a black - out.

D5 E5

Black - out, I real - ly had a black -

D5 E5 G5 E5 G5 E5 G5

out.

Gtr. 1

7 7 7 7

0 0 3 2 0 3 3 2 0 3 3 2 0 3

Gtr. 2

grad. bend 1

7 7 7 7

0 0 3 2 0 3 3 2 0 3 3 2 0 3 (3)

### Interlude

Gtr. 1: w/ Rhy. Fig. 1 (2 ¾ times)

Gtr. 2 E5

w/ bar steady dive

0 -3½ -2½

Gr. 2: w/ Riff A

D5  
Gr. 1

D.S. al Coda

7

7

Gr. 2

8va

w/ bar Harm.

Pitches: G D A

-2 1/2

3. I

# Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 1/2 times)

D5 E5

out, (Yeah, I real - ly had a black - out.

D5 E5

Black - out, Ah, ah I real - ly had a black -

D5 E5

out. yeah.) Black - out, I real - ly had a black -

D5 E5 G5 E5 G5 E5 G5

out. Yeah, yeah, yeah, I real-ly had a black-out ba - by.

Gr. 3 (dist.)

f

Gtrs. 1 & 2

f



# Guitar Solo

Gtr. 2 tacet  
E5

Bm

B5add9

B5addb9

8va

Gtr. 3

Gtr. 1

Rhy. Fig. 6

B5

8va

G

loco

C5

D5

End Rhy. Fig. 6

E5

**Pitches: G**

PM-----4

Gtr. 1; w/ Rhy. Fig. 3

D5

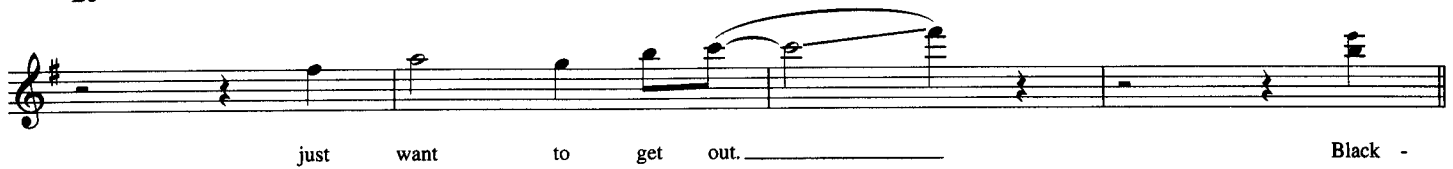
\*8va applies to P.H. only.

D5

C5

N.C.

E5

**Chorus**

Gtrs. 1 &amp; 3: w/ Rhy. Fig. 5 (5½ times)

D5

E5

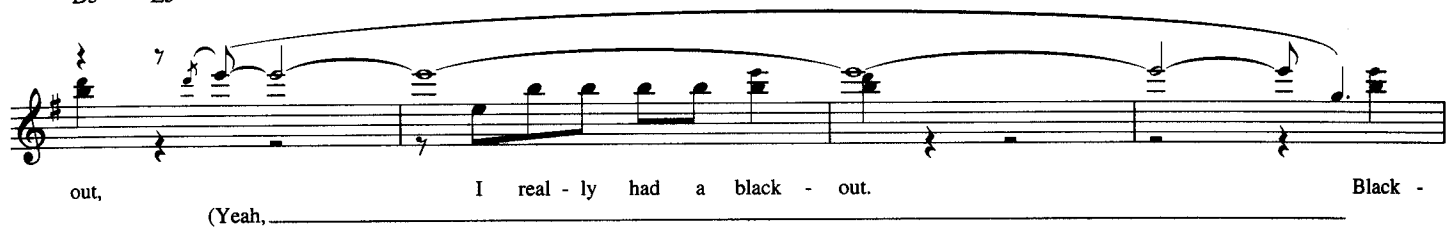
D5

E5



D5 E5

D5 E5



D5 E5

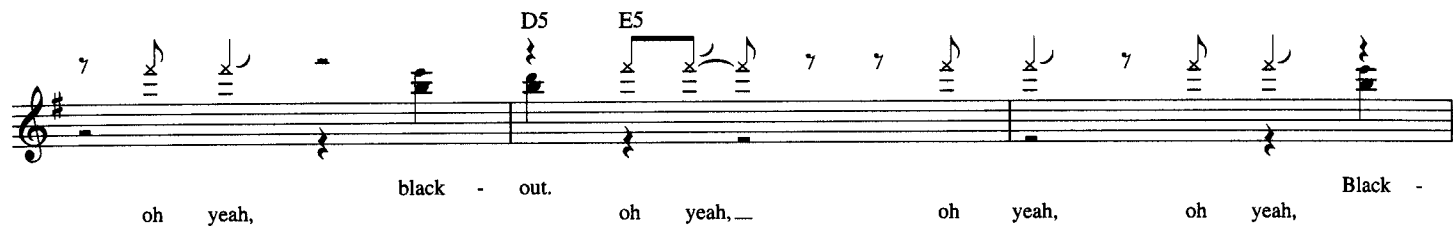
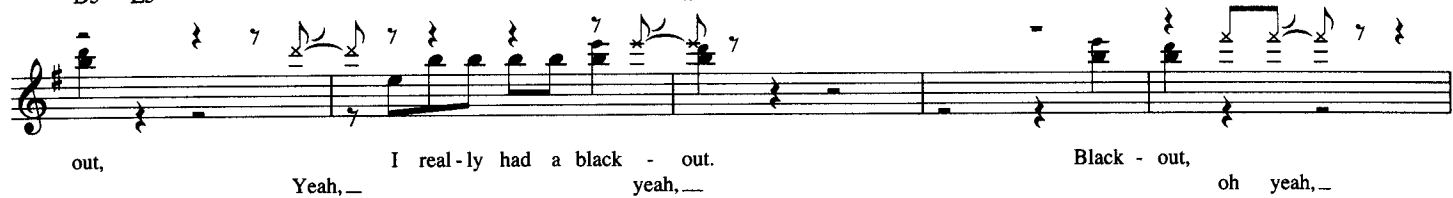
D5 E5



D5 E5

D5 E5

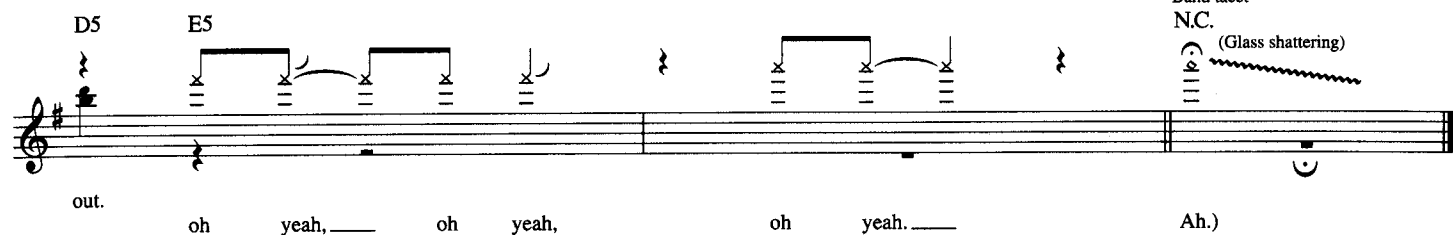
D5 E5

**Outro**

Band tacet

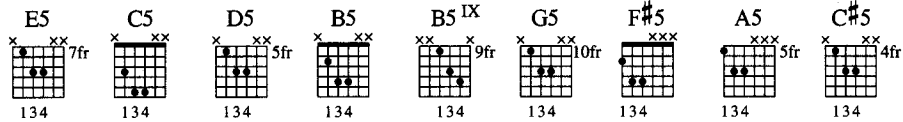
N.C.

(Glass shattering)



# Coming Home

Words and Music by Klaus Meine and Rudolf Schenker



## Intro

Slowly ♩ = 82

Cadd9 C Cadd9 C Asus4 A Asus4 A End Riff A

Gtr. 1 (clean)

*mp*  
let ring throughout

Gtr. 1: w/ Riff A

Cadd9 C Cadd9 C Asus4 A Asus4 A End Riff A1

Gtr. 2 (clean)

*mp*  
let ring throughout

## Verse

Gtrs. 1 & 2: w/ Riffs A & A1 (2 times)

Cadd9 C Cadd9 C Asus4 A Asus4 A

1. Ev - 'ry morn - ing when I wake\_\_ up yawn - ing I'm still far a - way.\_\_

Cadd9 C Cadd9 C Asus4 A Asus4 A

Trucks still roll - ing through the ear - ly morn - ing to the place we play.\_\_



Dsus4      Dm Dsus2      Dsus4      Dm Dsus2      Asus4      A      Asus4      A

Boy, you're home, — you're dream - ing. Don't you know — that you're still far a - way? —

Gtr. 1 **Riff B** End Riff B

Gtr. 2 Riff C End Riff C

Gtr. 1: w/ Riff B  
 Dsus4      Dm Dsus2      Dsus4      Dm Dsus2      Asus4      A      Asus4      A

Boy, you're home — you're dream-ing. Don't you know — you're hav - ing just a break? —

Gtr. 2

Gtr. 1: w/ Riff A (2 times)  
 Gtr. 2: w/ Riff A1 (1st 2 meas.)

Cadd9      C      Cadd9      C      Asus4      A      Asus4      A

Dream we're go - ing out on stage, — it feels — like com-ing home — a - gain. —

Gtr. 2: w/ Riff A1  
 Cadd9      C      Cadd9      C      Asus4      A      Asus4      A

Dream we're go - ing out on stage, — it feels — like com-ing home — a - gain. —

Gtr. 3 (dist.) mp

2 3 2 3 5 7 5 7 8

Cadd9 C Cadd9 C Asus4 A

Dream we're go - ing out on stage, — it feels — like...

Gtr. 3

rit. fdbk.

Gtr. 1

rit.

Gtr. 2

rit.

# Interlude

Very fast ♩ = 221

E5

Rhy. Fig. 1

C5

D5

Gtr. 3 tacet

B5

End Rhy. Fig. 1

Gtr. 4  
(dist.)

*f*

Gtr. 3

Riff D

Gtr. 5 (dist.)

*f*

End Riff D



C5 B5

out on the road, it's

\*8va --

P.M. P.H.

7 7 7 7 7 7 7 7 7 7 7 7 2

Pitch: A  
\*8va applies to P.H. only.

Gtr. 4: w/ Rhy. Fig. 2

E5 C5

great to be here to { see } you all. —  
rock }

loco \*\*15ma loco

P.M. P.H. P.M.

7 7 7 7 7 7 7 7 5 4 8 8 8 8 8 8 8

Pitch: G  
\*\*15ma applies to P.H. only.

## Chorus

N.C.

B5

I know for

\*8va —

End Riff F

Gtr. 5

loco

P.H.

9 9 9 7 (7) 7

\*8va applies to P.H. only

Gtr. 4  
Riff G

7 (7)

me it is like com - ing

semi-harm.

End Riff G

# Interlude

Gtr. 4: w/ Rhy. Fig. 1 (4 times)

E5

C5

D5

home.

Gtr. 5

B5

E5

C5

D5

B5

E5

P.H.



C5 D5 B5

E5 C5 D5

# Verse

Gr. 4: w/ Rhy. Fig. 2 (2 times)  
Gr. 5: w/ Riff F

B5 E5

3. Day af - ter day, \_\_\_\_\_

C5 B5 E5

out on the road, \_\_\_\_\_ there's no place too far \_\_\_\_\_

C5 B5

\_\_\_\_\_ we would - n't go.

# Chorus

Gtr. 4: w/ Riff G  
N.C.

We go wher - ev - er you like

Gtr. 5 *8va*-----

(9) 7 (7) 7 (7) 9

## Guitar Solo

Gtr. 4: w/ Rhy. Fig. 1 (4 times)

to Rock 'n' Roll. \_\_\_\_\_

E5 C5

string noise

15 12 15 12 15 12 15 12 15 12 15 12

D5 15ma ----- B5 E5 15ma loco 15ma loco

P.H. ----- P.H.

12 12 12 12 12 12 (12) 11 11 12 11 11 12 11 11

C5 D5

12 11 10 12 11 11 8 7 9 7 9 10 8 7 9 7 10 9 7 9 8 7 8

Gtr. 4

G5

D5

8va

Gtr. 5

Gtrs. 5 & 6

Gtr. 6 (dist.) divisi

*mp*

14 15 16 17 18 19

1 1/2

19 20 22 19 20 19 22 19

# Bridge

Gtr. 6 tacet

B5

Rhy. Fig. 3

B5

Jump on your

A5

B5

D5

End Rhy. Fig. 3

seats, put your hands in the air.

Gtr. 4: w/ Rhy. Fig. 3 (2 times)

Gtr. 5 tacet

F#5

A5

B5

Give me a shout, let me hear you out

D5

F#5

A5

there. The wilder you scream for some more

B5

D5

B5

Gtr. 4

Rock 'n' Roll, the

high - er we go.

## Interlude

Gtr. 4: w/ Rhy. Fig. 1 (4 times)  
Gtr. 5: w/ Riff D

Gtr. 5: w/ Riff E

Gtr. 5 E5 C5 D5

B5 E5 C5

D5 8va loco B5 D.S. al Coda

# ⊕ Coda

Gtr. 4: w/ Rhy. Fig. 1 (2 times)  
Gtr. 5: w/ Riff D

E5 C5 D5 B5

home.

E5 C5 D5

Com - ing home.

Gtr. 5

let ring -----

B5

Gtr. 4: w/ Riff G N.C.

I know for

\*15ma P.H. 1

(14) (14)

Pitches: E F#

E

\*15ma applies to P.H. only.

me it is like com - ing

# Interlude

Gtr. 4: w/ Rhy. Fig. 1 (4 times)

Gtr. 5: w/ Riff D

home.

Com - ing home. Like com - ing home.

Com - ing home.

# Outro-Guitar Solo

Gtr. 4: w/ Rhy. Fig. 1 (till fade)

E5

Like com - ing home.

Like com - ing home.

B5  
 Like com - ing home. *Begin fade*  
 E5  
 8va  
 3 3 3 3 3 3 3 3  
 14 12 12 14 12 12 14 12 12 15 12 12 14 12 12 17 12 12 14 12 12 17 12 12



B5

Com - ing home. E5

*loco*

C5 D5 B5

Like com - ing home. 15ma P.H.

Pitch: A

E5 C5 D5 B5

Com - ing home. 15ma P.H.

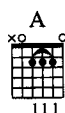
*loco*

E5 C5 D5 B5

Like com - ing... 8va 1 1/2

*Fade out*

**Words and Music by Klaus Meine and Rudolf Schenker**



**Medium Ballad** ♩ = 115

\* Dm

Dm7/C

**Drum**

*mf*  
w/ delay

**TAB**

5 3

**Riff A**  
\*\* Gtr. 2 (acous.)

*mf*  
let ring throughout

**TAB**

1 3 2 1 3 2 1 1 3 2 1 3 2 0

**\*\* Doubled throughout**

[illegible]

Dm  
Gtr. 3 (acous.)

Bbmaj7

Gr. 3 (acous.)

*p*  
let ring-----| let ring-----| let ring-----|

1 3 3 1 0 1 | 1 3 3 1 0 1 | 1 3 0 1

2 2 2 | 2 2 2 | 2 2 2

Gtr. 1

The first system of the musical score for 'The Rose Tree' consists of a treble clef staff and a bass clef staff. The treble staff contains the melody, starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bass staff contains the bass line, starting with a quarter note E3, followed by a quarter note D3, a quarter note C3, a half note B2, a quarter note A2, a quarter note G2, a quarter note F#2, and a quarter note E2. The key signature is one sharp (F#), and the time signature is 4/4.

## Asus4

A

Dm

Musical score for "The Rose Tree" in G major, 3/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 3/4. The melody consists of 12 measures, divided into two systems of six measures each. The first system includes the instruction "let ring" under the first, third, and fifth measures. The second system includes the instruction "let ring" under the first measure. The score uses various musical notations including eighth notes, quarter notes, half notes, and rests. Fingering numbers (1-5) are provided for several notes. The piece concludes with a final cadence.

\* Played behind the beat.

Dm7/C

Bbmaj7

## Asus4

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system features a vocal melody in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The melody is written on a single staff. Below the staff, there are two lines of guitar tablature. The first line of tablature has six measures, each with a single note indicated by a number (6, 7, 7, 7, 5, 6). The second line of tablature has six measures, each with a single note indicated by a number (7, 7, 7, 6, 5, 6). The second system also features a vocal melody in treble clef with a key signature of one flat and a 4/4 time signature. The melody is written on a single staff. Below the staff, there are two lines of guitar tablature. The first line of tablature has six measures, each with a single note indicated by a number (5, 6, 7, 5, 6, 7). The second line of tablature has six measures, each with a single note indicated by a number (7, 7, 7, 5, 2, 3). The score is written on a white background with black musical notation and numbers.

A Dm Dm7/C

let ring-----let ring-----let ring-----

6 5 5 5 6 7 6 5 6 5 7 6 5 6 6 5 7 5 6 5 6

(5) 7 5 3 5 7 5 7 7 7

Bbmaj7 Asus4 A

let ring-----let ring-----let ring-----let ring-----

(6) 6 5 7 5 6 5 6 5 7 5 7 7 7 5 6 5 6 7 6

5 6 8 8 grad. bend 1

# Verse

Gtrs. 1 & 3 tacet

Dm C

1. Let me take you far a - way, — you'd like a

Riff B

Gtr. 2

1 3 1 3 1 1 3 1 3 2 0 0 1 0 1 0

0 2 2 0 2 3 2 3 0 3

A Dm

hol - i - day.

Gr. 3

let ring

1 3 2 0 1 3 1 3 2 0 1 3

Gr. 2

End Riff B Riff C End Riff C

2 2 2 2 2 2 0 1 3 2 1 3 2 1 1 3 2 1 3 2 1

Gr. 2: w/ Riff B Gr. 3 tacet C A

Let me take you far a - way, — you'd — like a hol - i -

Gr. 3

let ring

(3) 1 3 2 0 1 3 1 3 2 1 3 2

Dm C

day. Ex - change the cold days — for the

Gr. 2

Riff D End Riff D Riff E

1 3 2 1 3 2 1 1 3 2 1 3 2 0 0 1 0 0 1 0 0

Dm G5

sun, a good time, \_\_\_\_\_ and \_\_\_\_\_

The first system of music consists of three staves. The top staff is a vocal line in G major with lyrics "sun, a good time, \_\_\_\_\_ and \_\_\_\_\_". The middle staff is a guitar line with eighth notes. The bottom staff shows fret numbers for the guitar: 1 3 2 1 3 2 3 3 0 3 0 3 3 0 3 0 3.

A Gtr. 2: w/ Riff B Dm

fun. \_\_\_\_\_ Let me take you far a - way, \_\_\_\_\_

End Riff E

The second system of music consists of three staves. The top staff is a vocal line in G major with lyrics "fun. \_\_\_\_\_ Let me take you far a - way, \_\_\_\_\_". The middle staff is a guitar line with eighth notes. The bottom staff shows fret numbers for the guitar: 2 2 2 2 2 2 2 2 2 2 2 0.

C A Gtr. 2: w/ Riff A (2 times) Dm

\_\_\_\_\_ you'd like a hol - i - day. \_\_\_\_\_

The third system of music consists of three staves. The top staff is a vocal line in G major with lyrics "\_\_\_\_\_ you'd like a hol - i - day. \_\_\_\_\_". The middle staff is a guitar line with eighth notes. The bottom staff shows fret numbers for the guitar: 2 2 2 2 2 2 2 2 2 2 2 0.

Dm7/C Bbmaj7 Asus4

Gtr. 3

let ring - - - - -

The fourth system of music consists of three staves. The top staff is a guitar line with eighth notes. The middle staff is a guitar line with eighth notes. The bottom staff shows fret numbers for the guitar: 1 0 1 1 0 1 3 1 0 1 3 2 2 3 2 2 3.

# Interlude

A5 Dm Dm7/C

let ring - let ring -

(3) 2 2 2 2 2 2 1 0 1 3 1 0 1 3 1 0 1 3 2

Bbmaj7 Asus4 A5

let ring - let ring -

(2) 1 0 1 3 2 2 3 2 2 2 2 2 2 2 2 2

# Verse

Gtr. 2: w/ Riff B

Dm C

2. Let me take you far a - way, — you'd like a

1 0 1 3

Gtr. 2: w/ Riff C

A Dm

hol - i - day.

let ring - let ring -

1 3 2 0 1 3 2 0 3 2 1 3 2

Gtr. 2: w/ Riff B  
Gtr. 3 tacet

Dm C

Let me take you far a - way, \_\_\_\_ you'd like a

A Gtr. 2: w/ Riff D Dm

hol - i - day. Ex - change your

let ring -

1 3 2 1 2 0 1 3 2 3

Gtr. 2: w/ Riff E Gtr. 3 tacet C Dm G5

trou - bles \_\_\_\_ for some \_\_\_\_ love, wher - ev - er \_\_\_\_ (ev - er) \_\_\_\_

you \_\_\_\_ are. \_\_\_\_

Gtr. 2: w/ Riff B Gtr. 3 tacet Dm C

Let me take you far a - way, \_\_\_\_ you'd like a

let ring -

1 0 1 0

Gtr. 2: w/ Riff A (2 times) A Dm Dm7/C

hol - i - day. Oo, \_\_\_\_



**Bbmaj7** **Asus4** **A5**

oo, \_\_\_\_\_ ah, \_\_\_\_\_

**Dm** **Dm7/C** **Bbmaj7**

ah, \_\_\_\_\_ ah, \_\_\_\_\_

Gr. 3

1 0 1 3 1 0 1 1 0 1 3 1 0 1

0 0

**Asus4** **A5** **Gtr. 2: w/ Riff A (1st 3 meas.)** **Dm**

ah, \_\_\_\_\_

let ring ----- let ring -----

3 2 3 2 2 2 2 2 2 2 2 2 1 0 1 3 1 0 1

2 2 2 2 2 2 2 2 2 2 2 2 2 2

**Dm7/C** **Bbmaj7**

ah, \_\_\_\_\_

let ring -----

6 0 6 0 0 6 0 6 0 0 6 0 7 7 7 7

7 7 7 7

Faster ♩ = 128

Gtrs. 2 & 3 tacet  
N.C.

Free time

A

Gtr. 2

Long - ing for the

Chorus

D5

C5

Bb5

sun, you will come — to the is - land with - out name. — Long-ing for the

\* Gtr. 4  
(elec.)

Rhy. Fig. 1

End Rhy. Fig. 1

sun, you will come — to the is - land with - out name. — Long-ing for the

\* Doubled throughout

Gtr. 4: w/ Rhy. Fig. 1 (6 ¾ times)

D5

C5

Bb5

sun, be wel - come on the is - land man - y miles — a - way — from home. —

D5

C5

Bb5

— Be wel - come on the is - land with - out name. — Long - ing for the

D5

C5

Bb5

sun, you will come — to the is - land man - y miles — a - way — from home. —

D5

C5

Bb5

A - way — from

Voc. Fig. 1

End Voc. Fig. 1

(Oh,) —

home. \_\_\_\_\_ A - way \_\_\_\_\_ from

home. \_\_\_\_\_ A - way \_\_\_\_ from

Gr. 5  
(elec.)

*mf*  
w/ dist.

semi-harm. - |

Gr. 6 (nylon-str. acous.)

*mp*

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves, each with a treble clef and a key signature of one flat (B-flat).

- Staff 1 (Guitar):** Features a Dm chord at the beginning, followed by a melodic line with a slur over the first two measures. The word "home." is written below the staff. The staff ends with a C5 chord.
- Staff 2 (Vocal):** Shows a melodic line with a slur over the first two measures, followed by a series of eighth notes and a final note with a slur. The word "home." is written below the staff.
- Staff 3 (Piano):** Displays a series of chords, including Dm, C5, and F#m, with a "grad. release" marking. The staff ends with a C5 chord.
- Staff 4 (Piano):** Shows a series of chords, including Dm, C5, and F#m, with a "grad. release" marking. The staff ends with a C5 chord.

Gtr. 5 tacet

Gtr. 4 tacet  
N.C.

Bb5

Gtr. 4

13

Fretboard diagram for 13th fret:

5	3	2	5	3	2	3	2	5	3	2	3	5	2	2	3	2	3	2	5	2	3	5	3
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

### Outro-Guitar Solo

Gtr. 2: w/ Riff A (till fade)  
Gtr. 6 tacet

Gtr. 3

Dm Dm7/C Bbmaj7 Asus4

let ring -----

let ring -----

let ring -----

Fretboard diagrams for measures 1-3:

3	1	0	0	1	3	1	3	1	3	0	1	1	3	1	0	1	3	0	0	3	0	3	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Gtr. 5 A5 Dm Dm7/C Bbmaj7

Fretboard diagrams for measures 1-3:

5	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Gtr. 3 Riff F

let ring - let ring -----

let ring -----

let ring -----

Fretboard diagrams for measures 1-3:

(2)	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
-----	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Asus4 A5

6 (6) 5 7

let ring— let ring—

End Riff F

(0) 0 3 2 0 3 2 2 2 2 2 2 2

Gtr. 3: w/ Riff F (till fade) Gtr. 5 Dm Dm7/C Bbmaj7 Asus4

1 7 (7) 1 8 (6) 5

A5 Dm Dm7/C Bbmaj7

(5) (5) 5 7 1 7 (7) 7 5 7 (7)

Asus4 A5 Dm Dm7/C

6 (6) 5 7 1 7 (7)

Bbmaj7 Asus4 A5 Dm

Dm7/C Bbmaj7 Asus4 A5

Dm Dm7/C Bbmaj7 Asus4

A5 Dm Dm7/C Bbmaj7

Asus4 8va - A5 Dm loco Dm7/C

steady gliss.

Bbmaj7 Asus4 A5 Dm Dm7/C

8va-- loco

Bbmaj7 Asus4 A5 Dm

Dm7/C Bbmaj7 Asus4 A5

Dm Dm7/C

hold bend

Bbmaj7 Asus4 A5

*Dm* *Dm7/C*

*Begin fade* *B♭maj7* *Asus4* *P.M.*

*A5* *Dm* *Dm7/C* *B♭maj7*

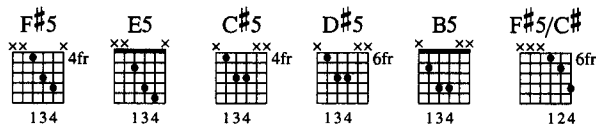
*Asus4* *A5* *Dm*

*Fade out* *Dm7/C* *B♭maj7* *Asus4* *A5*



# I Can't Explain

Words and Music by Peter Townshend



## Intro

Moderate Rock ♩ = 129

Gtr. 1 (dist.)

F#5 E5 B5 F#5 E5

Rhy. Fig. 1 End Rhy. Fig. 1

*f* P.M. -----| P.M. ----| P.M. -----| P.M. --| P.M. -----| P.M. --|

TAB

2 2 2 5 5 4 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Gtr. 1

B5 E5 B5 F#5

P.M. -----| P.M. -----| P.M. --| P.M. -----|

TAB

4 5 4 2 4 2 2 5 5 4 4 4 2 4 2 2 2 2 2 2 2 2

Gtr. 2 (dist.)

Rhy. Fig. 2 End Rhy. Fig. 2

*f* P.S.

TAB

9 7 6 9 9 7 6 9 9 7 6 9 9 7 6 9 9 7 6 9 9 7 6

Gtr. 3 (dist.)

Rhy. Fig. 2A End Rhy. Fig. 2A

*f* P.M. -----| P.M. -----| P.M. -----| P.M. -----|

TAB

6 4 2 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

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E5 B5 F#5 E5 C#5 F#5

feel hot and cold — deep down — in my soul. — I said I

Gtr. 1

P.M. ----- P.M. --- P.M. ----- P.M. --- P.M. ----- P.M. ----- P.M. ----- P.M. ---

Gtr. 3

P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. -----

Gtr. 1: w/ Rhy. Fig. 1 (2 times)  
Gtr. 3: w/ Rhy. Fig. 3 (2 times)

E5 B5 F#5 E5 B5 F#5

can't ex - plain. — I'm feel - ing good e - nough — ba - by. I'm

E5 F#5 B5 N.C. F#5 E5

\*Voc. Fig. 1 End Voc. Fig. 1

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

diz - zy in my head — and I'm feel - in' blue. — The things you said, — well

(Oo.)

Gtr. 3

P.M. ----- P.M. ----- P.M. ----- P.H. P.M. P.M. -----

*sva loco*

Pitch: A#

Gtr. 1

Rhy. Fig. 4

P.M. --- P.M. --- P.M. --- P.M. P.M. ---

\*Bkgd. Vocs. only

F# B5 N.C. F#5 E5 F#5 B5 N.C.

may - be they're\_ true. I'm get - ting fun - ny dreams\_\_\_\_\_ a - gain and a - gain.\_ I

8va loco

P.M. P.H. P.M. P.M. P.M.

Pitch: A#

P.M. P.M. P.M. P.M. (cont. in slashes)

F#5 E5 C#5

Gr. 1

End Rhy. Fig. 4

\*Voc. Fig. 2

End Voc. Fig. 2

know what it means\_\_\_\_\_ but,

(Oo.)

Gr. 3

\*Bkgd. Vocs. only

# Pre-Chorus

Gr. 2: w/ Rhy. Fig. 2 (2 times)

F#5 D#5 B5 C#5

Rhy. Fig. 5

End Rhy. Fig. 5

can't ex - plain,\_ I think it's love.\_ Try to say to you\_ when I feel blue,\_ but I

Fill 1

End Fill 1

# Chorus

Gtr. 1: w/ Rhy. Fig. 1 (2 times)  
Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A (2 times)

F#5 E5 B5 F#5 E5 B5 F#5

can't ex - plain. (Can't ex - plain. Just hear what I'm say-in' ba-by. Can't ex - plain.) Ah,

## Guitar Solo

Gtr. 2: w/ Rhy. Fig. 2 (4 times)

F#5 E5 B5 F#5

ho.

Gtr. 4 (dist.)

*f*

15 ma loco

P.H.

grad. bend

Pitch: F#

Gtr. 3

Rhy. Fig. 6

End Rhy. Fig. 6

P.M.

P.M.

P.M.

Gtr. 3: w/ Rhy. Fig. 6 (3 times)

E5 B5 F#5

P.M.

semi-harm

P.M.

P.H.

E5 B5 F#5 E5

15 ma

P.H. w/ bar

P.H.

17 17 19 17 17 (17)

# Verse

Bkgd. Voc.: w/ Voc. Fig. 1 (3 times)  
 Gtr. 1: w/ Rhy. Fig. 4  
 2nd time, Gtr. 4: w/ Fill 2

B5 F#5 F#5 E5

2., 3. Diz - zy in my head and I'm

Gtr. 4

8va

loco

6

16 14 14 19 14 17 14 16 14 16 (16) 14 16 14 16 15 14 17 14

Gtr. 3

P.M.

P.M.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Gtr. 4 tacet

F#5 B5 N.C. F#5 E5 B5 N.C.

feel - in' bad. The things you said got me real mad. I'm

Gtr. 3

P.M.

P.M.

P.M.

P.M.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

## Fill 2

Gtr. 4

14 (14)

60

To Coda  $\oplus$

E5 3 B5 F#5 7

one more time ba - by. Can't ex - plain.) Ah,

Gtr. 4

P.S.

0

### Guitar Solo

Gtr. 2: w/ Rhy. Fig. 6 (2 times)

F#5 E5 B5 F#5 E5

ho.

Gtr. 4

17 14 17 14 17 14 17 14 17 14 17 14 17 14 16 16 14 16 14 16 14 14

Gtr. 3

Rhy. Fig. 8

P.M. -----

P.M. -----

End Rhy. Fig. 8

4 2 2 2 2 2 2 2 4 2 4 4 4 2 2

Gtr. 3: w/ Rhy. Fig. 8

*D.S. al Coda*

F#5 E5 B5 F#5 E5

P.M. -----

14 16 14 14 13 14 13 16 14 16 14 16 15 14 17 14 15 14 14 16 14 16 15 14 17 14 15 14 17

1/4



**⊕ Coda**

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A (2 times)

Gtrs. 2 & 3: w/ Kny. Figs. 2 & 2A (2 times)

B5 F#5 E5 B5 F#5 End Voc. Fig. 3

\*Voc. Fig. 3

Can't ex - plain. — She drive me out of my mind. — Can't ex - plain. — She drive me

\*Bkgd. Vocs. only

Bkgd. Voc.: w/ Voc. Fig. 3 (4 times) Gtr. 2: w/ Rhy. Fig. 7

E5 B5 F#5 E5 B5 F#5

out of my mind.\_\_\_\_\_ She drive me out of my, my,\_\_\_\_ my, my,\_\_\_\_ my, my,\_\_\_\_ my, mind.\_\_\_\_\_

Gtr. 3 Riff A End Riff A

slight P.M.-----

4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4

Grtr. 3: w/ Riff A (2 times) E5 B5 F#5

Ow, — you drive me

Grtr. 2

Grtr. 2: w/ Rhy. Fig. 2

E5 B5 F#5

out of my mind. \_\_\_\_\_ You drive me

Grtr. 4

The musical score consists of two staves. The top staff, labeled 'Grtr. 2: w/ Rhy. Fig. 2', features a treble clef and a key signature of three sharps (F#, C#, G#). It contains a melodic line with notes tied across measures, with chord markings E5, B5, and F#5 above it. Below the staff are lyrics: 'out of my mind.' followed by a long horizontal line, and 'You drive me'. The bottom staff, labeled 'Grtr. 4', also has a treble clef and the same key signature. It plays a rhythmic pattern of eighth notes, mostly beamed in groups of three. Below this staff is a sequence of fret numbers: 10, 14, 14, 17, 14, 17, 14, 17, 14, 17, 14, 17, 14, 16, 14, 14, 17, 14, 17, 14, 17, 14, 17, 14.

F#5/C#

F#5

-2 1/2

**Words and Music by Herman Rarebell, Klaus Meine and Rudolf Schenker**



**Moderately** ♩ = 100

Gtr. 1 (dist.)

Gr. 1 (dist.)

\*D

A(#4)

A5

D

A(#4)

A5

*mf*  
w/ delay  
let ring -----|

T  
A  
B

4 2 3 5 3

4 2 2 5 2

4 2 3 5 3

4 2 2 5 2

\* Chord symbols reflect implied harmony.

**Faster ♩ = 118**

Gtr. 1

Gr. 1

A7sus4 D A N.C. A5 A7sus4 D A Asus4 A

delay off

0 3 0

1/4

Gtr. 2 (dist.)

### Riff A

### End Riff A

Gtr. 2: w/ Riff A (1 1/2 times)

Gtr. 1

Grtr. 1 A5 A7sus4 D A N.C. A5 A7sus4

1/4



2nd time, Gtr. 3 tacet

Gtr. 1

D A

Gtr. 2

P.M. (cont. in slashes)

### Verse

A5

Rhy. Fig. 1A

End Rhy. Fig. 1A

Gtr. 2

P.M.

1. Work-ing hard to get it all for you ev-'ry day and night.  
2. Peo-ple tell me that I'm gon-na lose ya, our love will die.

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1

1/4

Gtr. 1: w/ Rhy. Fig. 1 (2 1/4 times)

Gtr. 2: w/ Rhy. Fig. 1A (3 times)

2nd time, Gtr. 3: w/ Fill 2

A5

A7sus4

D

A

N.C.

A5

A7sus4

I give you all I've got to give, take it all.  
So, tell me is it true, right or wrong?

Gtr. 3 (dist.)

mf semi-harm.

1/4

### Fill 2

Gtr. 3

D A Asus4 A A5 A7sus4 Gtr. 3 tacet D A N.C.

Love I know that you're feel - in' blue,  
I nev - er ev - er wan - na lose your love,

P.H. P.H. P.H. P.H. P.H. P.H. P.H. P.H.

Pitches: G E E C# C#

A5 A7sus4 D A Asus4 A A5 A7sus4

lone - ly deep in - side.  
so I will change my life.

'Cause I know how it feels -  
Be - lieve in me, my love,

2nd time, Gtr. 3: w/ Fill 3

D A N.C. A5 A7sus4 D A

to be a - lone.  
I'm com - ing home.

Gtr. 3

8va

loco

semi-harm.

P.H. P.H. P.H. P.H.

Pitch: F# G#

Gtr. 1

Fill 3

Gtr. 3

fdbk.

# Chorus

Half-time feel

C5

Rhy. Fig. 2

End half-time feel

End Rhy. Fig. 2

Gtr. 2

Lov - ing you Sun - day morn - ing, you were on my mind, — love, ev - 'ry day. —

Gtr. 3

Fill 1

End Fill 1

steady gliss.

Gtr. 1

Riff B

let ring

End Riff B

Gtr. 2: w/ Rhy. Fig. 1A  
Gtr. 3: tacet

A5

A7sus4

D

A

N.C.

A5

A7sus4

D

A

Gtr. 1

Rhy. Fig. 3

End Rhy. Fig. 3

Half-time feel

Gtr. 1: w/ Riff B

Gtr. 2: w/ Rhy. Fig. 2

C5

Csus2

C5

2nd time, Gtr. 3: w/ Fill 4

Csus2

C5

Csus2

C5

Lov - ing you Sun - day morn - ing, — your love makes me fly —

Fill 4

Gtr. 3

# End half-time feel

Gtr. 3: w/ Fill 1

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (1st 2 meas.)

A5 A7sus4 D A N.C.

so far a - way.

A5

F(b5)

To Coda 1

3rd Time, To Coda 2

Gtr. 2

P.M.

## Interlude

Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)

Gtr. 2: w/ Riff A (3 1/2 times)

Gtr. 3

A5 A7sus4 D A N.C.

A5 A7sus4

D

A

Asus4 A

D.S. al Coda

A5

A7sus4

D

A

N.C.

A5

A7sus4

# ⊕ Coda 1

## Interlude

A5 N.C.  
\* Voc. Fig. 1

A<sup>b</sup>°

F°

Gtr. 2 ~

(cont. in notation)

Whew, ah, bop, bop, bop, bop, bop, bop.  
(Whew, ah, \_\_\_\_\_)

Gtr. 3

Fill 5 End Fill 5 Gtrs. 1 & 2 Rhy. Fig. 4 End Rhy. Fig. 4

let ring - - - - -

10 10 6 5 7 5 4 5 7 5 6 8 5 7 8 5 8 6

0 3 4 3 10 9 7 6 (7) 4 4 4 4 4 4 4 4

\* Applies to lead and background vocals.

Gtrs. 1 & 2: w/ Rhy. Fig. 4  
A5 N.C. A<sup>b</sup>°

F°

Whew, ah.  
Whew, ah.

Gtr. 3

10 10 12 1 1/2 (12) 12 10 12 10 12 10 10 12 10 12 10 12 10 9 12

Gtr. 2: w/ Rhy. Fig. 4  
A5 N.C. A<sup>b</sup>°

F°

E5

End Voc. Fig. 1

Whew, ah.  
Whew, ah.)

Gtr. 3

10 10 13 1 13 12 15 13 12

Rhy. Fig. 5

End Rhy. Fig. 5

Gtr. 1

P.M. - - - - -

10 9 7 6 2 2 2 2 5 3 2



## NC

**End Rhy. Fig. 6**

...

\* Played ahead of the beat.

110

A5 N.C. A5 N.C. A5 N.C. A5 N.C.

grad. bend

A5 N.C. A5 N.C. A5 N.C. A5 N.C.

semi-harm. -----

### Interlude

Lead & Bkgd. Voc.: w/ Voc. Fig. 1  
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 times)

Gtr. 3 A5 N.C. A<sup>b</sup> F<sup>o</sup>

Gtr. 4

Gtr. 4 tacet

Gtr. 3 A5 N.C. A<sup>b</sup> F<sup>o</sup>

Gtr. 1: w/ Rhy. Fig. 4  
A5 N.C.

A<sup>b</sup>°

Gtr. 1: w/ Fill 5

Gtr. 3

Gtr. 2

# Verse

Gtr. 1: w/ Rhy. Fig. 1 (3 times)  
Gtr. 2: w/ Rhy. Fig. 1A (4 times)  
Gtr. 3 tacet

A5 A7sus4 D A N.C. A5 A7sus4

3. Work - ing hard to get it all for you, \_\_\_\_\_ ev - 'ry day \_\_\_\_\_ and night. \_\_\_\_\_

D A Asus4 A A5 A7sus4 D A N.C.

I give you all I've got \_\_\_\_\_ to give, take it all. \_\_\_\_\_

A5 A7sus4 D A Asus4 A A5 A7sus4

Gtr. 3 tacet

I nev - er ev - er wan - na

Gtr. 3

\*15ma loco

P.H.

Pitch: G#

\*15ma applies to P.H. only

D A N.C. A5 A7sus4 D A Asus4 A

lose your love, \_\_\_\_\_ so I will change my life. \_\_\_\_\_

Gtr. 1: w/ Rhy. Fig. 3  
A5 A7sus4 D A N.C.

Be - lieve in me my love, \_\_\_\_\_ I'm com - ing home. \_\_\_\_\_

A5 A7sus4 D A

*D.S.S. al Coda 2*

Gtr. 3

grad. bend 1/2 grad. release 1/4

## Coda 2

### Interlude

Lead and Bkgd. Voc.: w/ Voc. Fig. 1  
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 times)  
A5 N.C. A<sup>b</sup> F<sup>o</sup>

Gtr. 2

Gtr. 3

10 10 6 5 7 5 4 5 7 5 6 8 5 7 8 5 8 6

A5 N.C. A<sup>b</sup> F<sup>o</sup>

10 10 13 13 12 10 13 12 10 13 12 10 13 12 10 12 10

A5      N.C.      Ab<sup>o</sup>

A5 N.C. Abo

8va=

17 13 20 20 19 17 15 17

## Outro - Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (till fade)

Gtr. 3 tacet

A5 N.C.      A5      N.C.

A5 N.C.

A5 N.C.

A5 N.C.

A5

N.C.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features two guitar parts, Gtr. 3 and Gtr. 4, and a vocal line.

**Gtr. 3:** This part is in the lower register, starting with a low E string drone (represented by a whole note on the first line) and a low E string drone (represented by a whole note on the first line). It then transitions to a series of low E string drones (represented by whole notes on the first line) and a low E string drone (represented by a whole note on the first line).

**Gtr. 4:** This part is in the higher register, starting with a high E string drone (represented by a whole note on the fifth line) and a high E string drone (represented by a whole note on the fifth line). It then transitions to a series of high E string drones (represented by whole notes on the fifth line) and a high E string drone (represented by a whole note on the fifth line).

**Vocal:** The vocal line is in the upper register, starting with a high E string drone (represented by a whole note on the fifth line) and a high E string drone (represented by a whole note on the fifth line). It then transitions to a series of high E string drones (represented by whole notes on the fifth line) and a high E string drone (represented by a whole note on the fifth line).

Grtr. 4

The musical notation for guitar 4 consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various ornaments, including trills, grace notes, and slurs. The bottom staff is a fretboard diagram showing the fret positions for the notes in the melodic line. The fret positions are indicated by numbers 1 through 7, with some notes marked with a circled '7' and a slash. The fretboard diagram is divided into measures corresponding to the musical notation above.

A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C.

A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C.

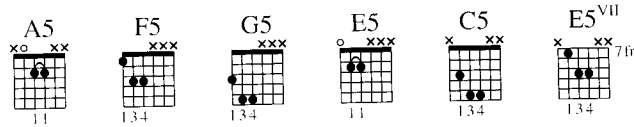
*Begin fade*  
A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C.

A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C.

*Fade out*  
A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C.

# No One Like You

Words and Music by Klaus Meine and Rudolph Schenker



**Intro**  
Moderate Rock ♩ = 120

\* Gtrs. 1 & 2 (dist.)

A5 Rhy. Fig. 1

f

Gtr. 3 (dist.)

8va

loco

f full

15

14 16 16

16 14 12

14 (14) 12 14

TAB

\* composite arrangement

F5 G5 A5 F5 G5 (cont. in notation)

8va

1/2

full

15

15

(15)

17

20

17

20

20

(14)

14 16 16

16 14 12

F5 E5

loco

8va

Gtr. 3

17 20 19 17 19 17

20 17

20

19

(19)

17

19

(19)

Gtrs. 1 & 2

1/4

2

1/4 (cont. in slash)

0 3 2 3 0





# Verse

Gtrs. 2, 3 & 4 tacet

\* Am

1. Girl, s'been a long time that we've been a part, much too long  
 2. Girl, there are real ly no words strong e - nough to de - scribe

\*\* Gtr. 1

*mp*  
 w/ clean tone  
 simile on repeat  
 let ring throughout

\* Chord symbols reflect implied tonality.

\*\* doubled w/ acous. gtr. next 17 meas., 2nd time

F Am F C

— for a man who needs love. I miss you since I've been a way.  
 — all my long - ing for love. I don't want my feel - ings re - strained.

\* doubled w/ acous. gtr. next 13 meas., 1st time

E7 Am Gtr. 3 tacet F

Ooh, babe, Babe, was - n't eas - y to leave you a - lone.  
 I just need you like nev - er be - fore,

Gtr. 1

Gtr. 3

Gtr. 2

Gtr. 2

*f*

Gtr. 3  
*divisi*  
*simile on repeat*

Am F Am

It's get - ting hard - er now that I'm gone; if I  
just im - ag - ine you'd come through this door; you'd take

0 2 2 0 1 2 0 3 2 1 1 2 0 3 0 2 2 1 2 0

5 3 5 5 3 1 3 2 5 3 5 5 3 1

F C5 E5 VII To Coda

Gr. 2

had the choice I would stay. There's no one like  
all my sor - row a - way.

Gr. 1

3 2 1 3 2 0 2 3 1 0 0 2 0 0 3 1 3 0

Gr. 3

(cont. in slash)

semi-harm.

(1) 2 3 5 5 7 4 0 0

### Chorus

\* Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile  
Gr. 3 tacet  
A5

F5 G5 A5

you! I can't wait for the nights with you. I im - ag -

\* w/ dist.

F5 G5 A5 F5 G5

- ine the things we do. I just wan - na be loved by you.

F5 E5 A5

No one like you! I can't wait

Gtr. 3

full fdbk. full

7 (7) 5 7 (7)

Gtr. 3 tacet F5 G5 A5 F5 G5

for the nights with you. I imagine the things we do.

A5 F5 G5 F5 E5

I just wanna be loved by you.

*D.S. al Coda*

# ⊕ Coda

## Chorus

\* Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 14 meas.

Gtr. 3 tacet

A5

A5 F5 G5 A5

you. I can't wait for the nights with you. I imagine

\* w/ dist.

F5 G5 A5 F5 G5

ine the things we do. I just wanna be loved by you.

F5 E5 A5

No one like you! I can't wait

Gtr. 3 Riff A \* End Riff A

semi-harm. full full

7 (7) 5 7 (7)

\* Omit tie on recall

F5 G5 A5 F5 G5

— for the nights — with you. — I im - ag - ine the things — we — do. —

\* 8va

loco

\* 8va

P.H. — — — — — P.H. — — — — —

full

full

(7) 7 7 7 (7) 5 7 (7) 5 7

\* applies to harmonics only

\* see previous footnote

A5 F5 G5 F5 Rhy. Fig. 2 E5 End Rhy. Fig. 2

Gtrs. 1 & 2

I just wan - na be loved — by you. —

P.H. — — — — — P.H. — — — — —

semi-harm. — — — — —

1/2

full

full

7 (7) 5 7 (7) 1 3 3 3 3 5 5 9 9 7 7

### Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 6 meas.

A5 F5 G5 A5 F5 G5

*f*

semi-harm. — — — — —

full

3/4

1/2

1/2

full

7 7 7 7 7 7 7 7 7 (7) 5 7 5 0

grad. bend

grad. bend

1 1/2

full

1/2

(8) (0) 14 (14) (14) 12 14 13 7 5 5 8 5 8 7 5 7

\* refers to both gtrs.  
\*\* Gtr. 3 to left of slash in tab.

F5	G5	F5	E5
----	----	----	----

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 15 meas.  
A5

Gtr. 5 (dist.)

Gtr. 5: w/ Riff B, 5 times  
Gtr. 3 tacet

\_\_\_\_\_ for the nights — with you. \_\_\_\_\_

A5 F5 G5 Gtr. 3: w/ Riff A, simile F5 E5

I just wan - na be loved \_ by you. \_ No one like

Gtr. 5: w/ Riff B, 6 times A5 F5 G5 A5 F5 G5 *Begin Fade*

you! \_ I can't wait \_ for the nights \_ with you. \_ I im - ag - ine the things \_ we do. \_

Gtr. 3

8va

full

15 (15) 17 19 19 (19) 17 15 17 22 (22) 17 19 19 (19) 17 15

Gtr. 4

8va

loco

full

20 (20) 13 15 15 (15) 13 12 13 15 (15) 13 15 15 (15) 13 12

A5 F5 G5 F5 *Fade Out* E5

I just wan - na be loved \_ by you! \_

8va

3

2

full

17 (17) 15 17 17 20 20 20 17 20 19 17 19 17 20 20 17 20 17 19 17 20 17

3

full

1/2

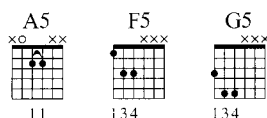
full

full

13 (13) 12 14 12 15 12 (12) 10 13 12 10 12 10 13 13 10 13 10 12 10 13 10

# Passion Rules the Game

Words and Music by Klaus Meine and Rudolf Schenker



## Intro

Moderate Rock ♩ = 110

**A5** **Rhy. Fig. 1** **F5** **G5** **A5** **End Rhy. Fig. 1**

Gtrs. 1 & 2 (dist.) *f*

Gtr. 4 (dist.) *f* w/ slight delay

**Riff A**  
Gtr. 3 (clean) *mf* w/ flanger let ring throughout **End Riff A**

TAB

0 2 2 2 2 2 1 3 0 3 0 0 0 2 0 0 2 2 0

Gtrs. 1 & 2: w/ Rhy. Fig. 1  
Gtr. 3: w/ Riff A

\*Asus2 Fmaj13 G A5 Asus2

Gtr. 4 *steady gliss.*

(15) (15) 14 12 12 (12) (7) 10 (10) 10

\* Chord symbols reflect overall harmony.

## Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

Gtr. 3: w/ Riff A (4 times)

Asus2

Fmaj13

Gtr. 4 tacet

G

1. Strand - ed in this town, my ma - chine slows down. Take me where the

(10) (10)

Asus2 Fmaj13

night\_ be - gins.\_ Play - ing ev - 'ry - where, \_ lov - ing here \_ and there, \_

Musical notation for the vocal line. The melody is written on a single staff with a treble clef. The lyrics are: "I al - ways take the chance to win." The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are placed below the notes: "I" under G, "al" under A, "ways" under B, "take" under C, "the" under B, "chance" under A, "to" under G, and "win." under F#. There are rests under the lyrics "chance" and "win." corresponding to the half note D.

Gtr. 5  
 (dist.)

Drove a mil - lion miles, — gam - bling rules my life,

Fmaj13

Riff B

End Riff B

mp

P.M.

Gr. 5: w/ Riff B (3 times)  
G

The musical notation is on a single staff in treble clef. It begins with a G4 note, followed by a quarter rest, then a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a quarter note A4, a quarter note G4, and a quarter note F#4. The next measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The following measure has a quarter note B3, a quarter note A3, and a quarter note G3. The next measure is a quarter note F#3, a quarter note E3, and a quarter note D3. The final measure contains a quarter note C3, a quarter note B2, and a quarter note A2. The lyrics 'I only stop to start a gain.' are written below the staff, aligned with the notes. The word 'gain.' is followed by a long horizontal line indicating a sustained note or a long breath.

I on - ly stop to start a - gain. \_\_\_\_\_

Fmaj13 G Asus2

good luck is ev - 'ry - where, \_\_\_\_\_ can al - most touch it with my \_\_\_\_\_ hands. \_\_\_\_\_

**Pre-Chorus**

The musical notation for the Pre-Chorus is written on a single staff. It begins with a D5 chord symbol above the first measure. The melody consists of eighth and quarter notes. The lyrics 'Just a lit - tle luck to - night' are aligned under the first four measures. The fifth measure contains a whole rest, followed by a sixth measure with a whole note. The lyrics 'will do, and' are aligned under the sixth and seventh measures. An A5 chord symbol is placed above the sixth measure. The notation ends with a double bar line.

Just a lit - tle luck to - night — will do, — and

[illegible]

\* Composite arrangement



D5

dreams come true. \_\_\_\_\_ Just a lit - tle luck to - night, \_\_\_\_\_

C5 G5 N.C.

I can't stop the wheel that turns the ball of steel, \_\_\_\_\_ when pas - sion rules the game. \_\_\_\_\_

End Rhy. Fig. 2

## Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

Am F

Yeah, yeah. \_\_\_\_\_ Ooh, \_\_\_\_\_ I

Gtr. 5 Riff C

*f*

Gtr. 6 (dist.) Riff C1

*f*

G

Am

ain't got no — con - trol — when my heart's in — flames. — when pas - sion rules the game. —

9 10 X 7 9 X 9 10 X 7 9 X 5 4 5 5 7 X 7 9 X 5 7 X 7 9 X 9 10

5 7 X 4 5 X 5 7 X 4 5 X 2 0 2 2 X 4 5 X 5 7 X 4 5 X 5 7

To Coda 1

Yeah, yeah. — Ooh, — I

9 10 X 7 9 X 9 10 X 7 9 X 5 7 X X X 5 7 X 7 9 X 9 10 X X X

5 7 X 4 5 X 5 7 X 4 5 X 2 2 X X X 2 2 X 4 5 X 5 7 X X X

To Coda 2  $\oplus$  Am

G

ain't got no con - trol when my heart's in flames.

End Riff C

End Riff C1

### Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

Gtr. 3: w/ Riff A (2 times)

Gtr. 5: w/ Riff B (4 times)

Gtr. 6: tacet

Asus2

Fmaj13 G

2. Strand - ed in this town, life takes me up and down. I'll break the score un -

Asus2 Fmaj13

til I'm free. Can't stop to roll the dice, and in the morn - ing light,

Gtr. 4

G Asus2

a girl like you is all I need.

# Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 4: tacet

D5

A5

Don't you need some love to - night? I do, —

Gtr. 4

(13) (13)

Gtr. 2

Rhy. Fig. 3

semi-harm. — semi-harm. — 1/4 1/4

D5

yes I do. — Don't you need some love to - night? How

Gtr. 2

semi-harm. — semi-harm. — semi-harm. — 1/4 1/4

D.S. al Coda 1

C5

G5

N.C.

can we stand the heat, when love is all we need? When pas - sion rules the game. —

End Rhy. Fig. 3

qbo

# ⊕ Coda 1

Gtrs. 5 & 6: w/ Riffs C & C1 (last 2 meas.)

G

Am

ain't got no con - trol when my heart's in flames.

Gtr. 4

P.M. P.H. P.H. P.H.

7 7 X 9 X 5 X 7 7 10 10

## Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

A5 N.C.

F5 N.C.

G5 N.C.

8va

Gtr. 4

P.H.

10 (10)

20 19 (19)

(20) 19

20 19 (19)

Gtr. 5

Riff D

End Riff D

2 0 3 5 (5)

3 1 3

5 1 3

A5  
8va

Gtr. 5: w/ Riff D

F5

20 19

19 (19) 19 (19)

19 (19) 17 19

semi-harm.

20 (20) 17 20 20

3 5 3 5

G5

Gtr. 5

A5

Gtr. 4 *loco* *8va* *loco*

## Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 2  
Gtr. 2: w/ Rhy. Fig. 3  
Gtr. 5: tacet

D5

Don't you need some love to - night? — I do, —

Gtr. 4: tacet

D5

yes I do. — Don't you need some love to - night? — How

D.S. al Coda 2

C5 G5 N.C.

can we stand — the heat, when love is all — we need? — When pas - sion rules the game. —

# ♯ Coda 2

Gtrs. 5 & 6: w/ Riffs C & C1 (last meas.)

Am

heart's in — flames. —

8va

Gtr. 4

20 19 20 19 20 19 20 19 (19) 17 22 22 22 22 22 (22) 22 22 22 19 (19) 18 17

## Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

A5

F5

G5

8va

17 19 18 19 18 16 12 17 12 15 14 12 15 17 15 12 16 15 13 15 (15) 13 14 14 13 12 10 12 12 (12) 10 12

loco

A5

F5

G5

8va

semi-harm. 1/2 7 7 7 5 7 5 7 5 0 0 5 7 7 0 7 0 5 7 0 17 15 17 13 14 12 14 15 17 19 19 17 20 17 20

P.M.

## Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (till fade)

Gtrs. 5 & 6: w/ Riffs C & C1 (till fade)

Gtr. 7 tacet

Am

A5

Pas - sion rules the game. Yeah, yeah, —

8va

Gtr. 4

22 20 20 17 20 17 19 (19) 17 17 19 20 19

Gtr. 7 (dist.)

8va

f 1/2 19 17 17

*Begin fade*  
Gtr. 4 tacet  
F

ooh, \_\_\_\_\_ I ain't got no \_\_\_\_\_ con - trol \_\_\_\_\_ when my

Am  
heart's in \_\_\_\_\_ flames. \_\_\_\_\_  
When pas - sion rules the game. \_\_\_\_\_ Yeah, yeah, \_\_\_\_\_

*Sva*  
Gtr. 4  
22 22 22 22 22 22

F G  
ooh, \_\_\_\_\_ I ain't got no \_\_\_\_\_ con - trol \_\_\_\_\_ when my

*Sva*  
(22) 22 22 22 22 20 20 17

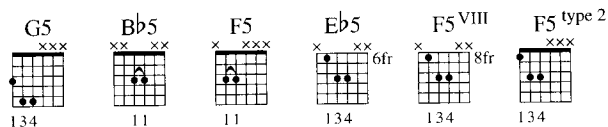
Am  
heart's in \_\_\_\_\_ flames. \_\_\_\_\_  
When pas - sion rules the game. \_\_\_\_\_

*Sva*  
loco  
20 17 20 17 20 17 15 12 15 13 15



**Words and Music by Klaus Meine and Rudolf Schenker**

**Words and Music by Klaus Meine and Rudolf Schenker**



**Slow Rock** ♩ = 88

**Slow Rock** ♩ = 88

\*G5 F5    G5   C5 Bb5

F5      G5

F5

G5 F5    G5   C5   B $\flat$ 5

F5	G5
1	1
2	2
3	3
4	4
5	5
6	6
7	7
8	8
9	9
10	10
11	11
12	12
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89	89
90	90
91	91
92	92
93	93
94	94
95	95
96	96
97	97
98	98
99	99
100	100

Gtr. 2 (dist.)

\*\* Vol. knob at 7

Gtr. 1 (dist.)

Tab. 1 (dist.)

*f* w/ delay

TAB

\* Chord symbols reflect overall harmony.

Musical score for guitar and piano. The guitar part (top staff) starts with a 4/4 time signature and a key signature of one flat (Bb). It features a "loco" section with a tremolo effect, followed by a "P.M." (Percussion Mute) section. The piano part (bottom staff) includes a "Vol. swell" (Volume swell) section. The score is marked with various dynamics and articulations.

Rhy. Fig. 1

Gtr. 3 (clean)

*mp*

F Gm Eb F5 G5

1. Let's

P.M. --- 1

grad. bend

End Rhy. Fig. 1

Gtrs. 1 & 3

Rhy. Fill 1

End Rhy. Fill 1

steady gliss.

## Verse

Gtr. 1 tacet  
Gtr. 3: w/ Rhy. Fig. 1 (2 times)  
2nd time, Gtr. 2: w/ Fill 1

2nd time, Gtr. 6: w/ Fill 2

Gm Eb F Gm

spend the night — to — geth — er, I know you want it too. — The  
reach the top — to — geth — er, one night will nev — er do. — An ex —

Gtr. 2

Gtr. 4 (dist.)

\*mp

\*Vol. knob at 5

Gtr. 5 (dist.)

Riff A

mp

P.M. ---

### Fill 1

Gtr. 2

grad. release

### Fill 2

Gtr. 6 (clean)

mf



Bb5 F5 Eb5 F

- thing in your eyes — that's long - ing for some more.  
 — the taste of life, — un - til your love will flow.

11 10 10 11 10 10  
 8 8 8 8 8 8  
 6 6 6 6 6 6

5 3 5

10 10 10 10 10 10  
 8 8 8 8 8 8  
 6 6 6 6 6 6

(10)

To Coda

Gtr. 1: w/ Rhy. Fill 1  
 \*Voc. Fig. 1  
 Gm

Gtr. 1 tacet

Eb F Gm

Let us find — to - geth - er the beat we're look - ing for. (The rhy - thm of  
 Let us find — to - geth - er the beat we're long - ing for.

Gtr. 4

3 3 5 5 (5) (5) 3

Gtr. 3

1 1 X X  
 1 1 X X  
 3 3 X X

\*Bkgd. vocs. only

# Chorus

Gtr. 3 tacet

Bkgd. Voc.: w/ Voc. Fig. 1 (3 times)  
Gtr. 4 tacet

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

G5 Bb5 F5 N.C. Eb5 F5 G5 Bb5 F5 N.C.

End Voc. Fig. 1

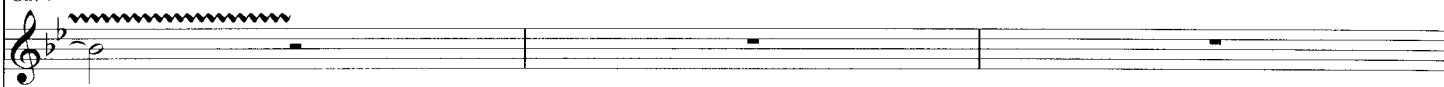


Keeps me danc - ing on the road. \_\_\_\_

Got the groove \_\_\_\_

love.)

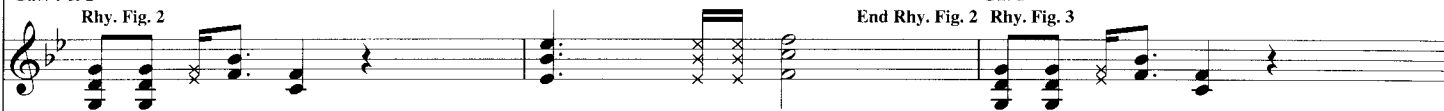
Gtr. 4



(3)

Gtrs. 1 & 2

Rhy. Fig. 2



End Rhy. Fig. 2 Rhy. Fig. 3

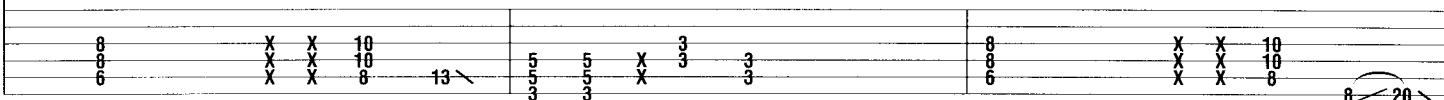


\_\_\_\_ that hits the bone. \_\_\_\_

Is the game \_\_\_\_ I'm look - ing for. \_\_\_\_

Gtr. 2

End Rhy. Fig. 3



G5 Bb5 F5 Eb5 F5<sup>VIII</sup>

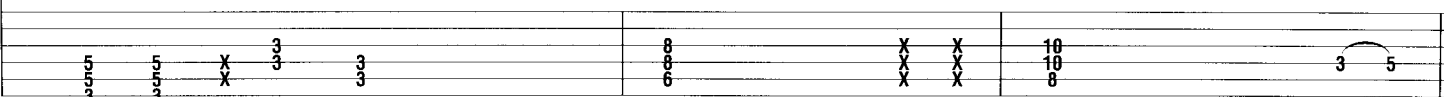
Gtr. 1



(cont. in notation)

Is the heart - beat of my

soul. \_\_\_\_



# Interlude

Gtr. 3: w/ Rhy. Fig. 1 (1 1/2 times)  
Gtr. 5: w/ Riff A

D.S. al Coda

Gm Eb F Gm Eb F5 G5

Gtr. 2

P.M. ---|

grad. bend

Gtr. 1

w/bar

steady gliss.

2. Let's

3 3 5 5 (5) (5) 3 3 5 5 (5) (5) 4 3 6

6 1

5 4 3 2 1 0

## Coda

### Chorus

Gtr. 1: w/ Rhy. Fig. 2 (3 times)  
Gtr. 2: w/ Rhy. Fig. 2 (1 1/2 times)  
Gtr. 3: tacet

Bkgd. Voc.: w/ Voc. Fig. 1 (3 times)  
Gtr. 4: tacet

G5 Bb5 F5 N.C.

Eb5 F5

G5 Bb5 F5 N.C.

Keeps me danc - ing on the road. \_\_\_\_\_ Got the groove \_\_\_\_\_

love.)

Gtr. 4

fdbk.

(3)

Eb5

F5

G5

Bb5

F5

N.C.

Eb5

F5

\_\_\_\_\_ that hits the bone. \_\_\_\_\_ Is the game \_\_\_\_\_ I'm look - ing for. \_\_\_\_\_

Gtr. 2

P.M. -----|

8 8 6 X X 10 10 8 13

5 5 5 X 3 3 3

6 X 3 6 3 5 3

G5 Bb5 F5 N.C. Eb5 F5

Is the heart - beat of my soul.

Gtr. 2

1 5 (5) 3 5 3 5 3 5 4 3 6 3 3 3 (8) (3)

P.M. - 1

H.H. grad. bend

Gtr. 1

w/ bar

steady gliss.

### Guitar Solo

Gtr. 2 tacet

G5 F5 C5 Bb5 F5 G5 8va

Gtr. 7 (dist.)

f w/ delay

let ring - - - 1

P.H.

Gtr. 1

steady gliss.

steady gliss.

Bb5 F5 G5

loco

grad. bend 1 1/2

10/12 (12)

\* Slide fingers up and down open strings.

steady gliss.

F5 C5 Bb5 F5 G5

8va-----

P.H.

1 1/2

12 (12) 10 12 12 10

8

Pitch: A

17 15 15 18 15 18 15 18 15 18 15 15 20

steady gliss.

Bb5 C5 F5

8va-----

loco

P.M. - - - P.M. - - - P.M. - - -

15 15 18 15 17 15 17 18 17 15 17 15 17

0 10 11 0 10 11 0 0 12 0 0 13 0 0 14 11 11 11 11 11 11

(cont. in slashes)

Bkgd. Voic.: w/ Voe. Fig. 1 (2 times)

F5 type 2

Gtr. 1

Gtr. 7

8va-----

steady gliss.

12 12 12 12 13 13 13 13 14 14 14 14

13 13 13 13 14 14 14 14 15 15 15 15 16 16 16 16 17 17 17 17 18 18 18 18



# Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2

G5 Bb5 F5

N.C. Eb5 F5

Keeps me danc - ing on the road.

8va loco

1 1/2 22

18 15 17 15 17 15 17 15 17 15 18

G5 Bb5 F5 N.C. Eb5 F5 VIII

Gtrs. 1 & 2

(cont. in notation)

Got the groove that hits the bone.

(The rhyt - m of

1/2 grad. bend 1/2

5 5 3 5

Gtr. 7 tacet N.C. F5 Eb5 F5

Love is the game I'm look - ing for.

rhyt - m of love.

Gtr. 2

The rhyt - m of,

Gtr. 1

w/bar steady gliss.

10 10 10 10 8 8

\* w/ echo repeats

-2 1/2

N.C. F5 Eb5 F5

Love is the heart - beat of my soul.

\* *rhyth-m of love.* Voc. Fig. 2 The rhyth-m of

w/bar steady gliss.

10 10 10 10 8 (10 10 8)

-3 1/2

\* w/ echo repeats

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times) Bkgd. Voc.: w/ Voc. Fig. 2 (3 times)

G5 Bb5 F5 N.C. End Voc. Fig. 2 Eb5 F5

love.) Keeps me danc - ing on the road.

Gtr. 3 Riff B End Riff B

let ring

3 3 6 5 4 3 6 5

5 3 8 7 5 5 6 5 8 7 5 6 5

Gtr. 3: w/ Riff B (2 times) G5 Bb5 F5 N.C. Eb5 F5

Got the groove that hits the bone.

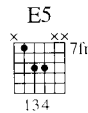
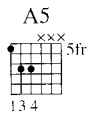
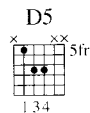
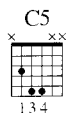
Gtr. 7 8va

20 (20) 18 20 20 (20)



# Rock You Like a Hurricane

Words and Music by Herman Rarebell, Klaus Meine and Rudolf Schenker



## Intro

Moderate Rock ♩ = 124

Intro

E5 Rhy. Fig. 1

G5 A5 C5 D5 End Rhy. Fig. 1

Gtr. 1 (dist.)

*f*

TAB

9 9 9 5 5 7 7 5 7 7

Gtr. 1 w/ Rhy. Fig. 1 (5 times)

Gtr. 2 (dist.)

E5 G5 A5 C5 D5

*f*

5 5

Gtr. 3 (dist.)

E5 G5 A5 C5 D5

16 16 16 16 16 16 16 16 16 16 16 16 16 16 14 16 14 17 16 14 17 15 14

Gtr. 2

5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 8 7 9 7 9 8 7 10

E5 8va G5 A5 C5 D5

15 15 15 19 17 19 17 15 19

E5 8va G5 A5 C5 D5

10 10 10 15 14 15 14 12 15

E5 8va G5 A5 C5 D5

19 19 19 22 (22) 19 22

E5 8va G5 A5 C5 D5

15 15 15 17 (17) 15 17

Gtrs. 2 8va & 3 E5 G5 A5 C5 D5

22 22 22 22 (22) 19 22 20 19 17 20 19 17 20 19 19 20 19 17 20 19 22 12



Gtr. 1: w/ Rhy. Fig. 2 (2 3/4 times)

C5 E5 C5 E5 D5

cat is pur - ring, it scratch - es my skin. \_\_\_\_ So,

Gtr. 2 *loco*

w/ bar

Gtr. 2 tacet

\* Gtr. 4 (dist.): w/ Rhy. Fig. 2 (1 3/4 times)

C5 E5 C5 D5 C5 E5

what is wrong \_\_\_\_ with an - oth - er sin? \_\_\_\_ The bitch is hun - gry, she

\* *mf*

C5 E5 D5 C5 E5 C5 D5

needs to tell, \_\_\_\_ so give her inch - es and feed her well, \_\_\_\_ More

C5 E5 C5 E5 D5 C5 E5

days to come, \_\_\_\_ new plac - es to go, \_\_\_\_ I've got to leave, \_\_\_\_ it's

C5  
Rhy. Fill 2

D5

End Rhy. Fill 2

Gtr. 1

P.M. -----

time for a show. \_\_\_\_

Gtr. 4 Rhy. Fill 2A

End Rhy. Fill 2A

P.M. -----

P.S.

# Chorus

Gtrs. 1 & 4: w/ Rhy. Fig. 1 (3 times)

E5 G5 A5 C5 D5 E5 G5

Here I am, rock \_\_\_\_ you like a hur - ri - cane.

A5 C5 D5 E5 G5 A5 C5 D5 E5 G5

Gtrs. 1 & 4: w/ Rhy. Fill 1

Here I am, rock — you like a hur - ri - cane. —

# Verse

Gtrs. 1 & 4: w/ Rhy. Fig. 2 (3 3/4 times)  
2nd time, Gtrs 1, 2 & 4 tacet

A5 C5 D5 C5 E5

2. My bod - y is burn - ing, it  
earl - ly morn - ing, the

C5 E5 D5 C5 E5 C5 D5

starts to shout. — De - sire's — com - ing, it breaks out loud. — Lust  
sun comes out. — Last night was shak - ing and pret - ty loud. — My

C5 E5 C5 E5 D5 C5 E5

is in cag - es, 'til storm breaks loose. — Just have to make — it with  
cat is pur - ring; it scratched my skin. — So, what is wrong — with an -

2nd time, Gtrs. 2 & 3: w/ Rhy. Fill 4 2nd time, Gtrs. 1 & 4: w/ Rhy. Fig. 2 (1 3/4 times)

C5 D5 C5 E5 D5 C5 E5

some-one I choose. — } The night is call - ing, I have to go. — The wolf is hun - gry, he  
oth - er sin? — }

\* Gtrs. 2 & 3

5 7 8 8 5 7 8 8 5 7 8 8 5 7

\* Composite arrangement

## Rhy. Fill 4 Gtrs. 2 & 3

7 7  
5 5



C5 D5 C5 E5 C5 E5 D5 C5 E5

runs the show. \_ He's lick - in' his lips, \_ he's read - y to win. \_ On the hunt to - night \_ for

8 8 5 7 8 8 5 7 8 8 5 7 8 8 5 7

## Chorus

Gtrs. 1 & 4: w/ Rhy. Fill 2  
Gtr. 3 tacet

C5 D5 E5 G5

love at first sting. \_ Here I am,

Gtr. 2

Rhy. Fill 3

End Rhy. Fill 3

15 15 15 15 15 15 15 12 (15)

8 8 5

Gtr. 2 tacet  
A5

C5 D5 E5 G5 A5 C5 D5

rock \_ you like a hur - ri - cane. Are you read - y ba - by? \_

E5 G5 A5 C5 D5 E5 A5 C5 D5

Here I am, rock \_ you like a hur - ri - cane. \_

Gtr. 2: w/ Fill 1  
E5 G5 A5 C5 D5 Gtr. 2: w/ Fill 1  
E5 G5 A5 C5 D5

Here I am, rock — you like a hur - ri - cane. Come on, come on, come on, come on. —

Gtr. 2: w/ Fill 1  
E5 G5 A5 C5 D5 Gtr. 2: w/ Fill 1  
E5 G5 A5 C5 D5 E5

Here I am, rock — you like a hur - ri - cane. —

### Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (7 1/2 times)  
Gtr. 4 tacet  
E5 G5

Rock — you like a hur - ri - cane.

*f*

8va

12 15 0 17 17 (17) 14 (14) 12 15 12 15 12 15 20 12 15 20 12 15 20 15 12 15 12

\* Tap and slide with R.H. middle finger

A5 C5 D5 E5 G5

P.S. slight P.M. —

15 12 14 14 12 12 14 14 12 12 14 14 16 16 15 15 17 17 15 15

Fill 1  
Gtr. 2

12 15 12 15 (12/15)

A5 15ma C5 D5 E5 G5

P.H.

17 (17) 15 15 12 15 12 14 14 (14) 12 14 14 (14) 12 14 14 (14) 12 14

pitch: A B A B D E

A5 C5 D5 E5 G5

15ma loco P.H.

semi-harm

14 0 1 2 3 4 9 7 9 7 9 11 9 11 14 12 14 12 13 12 12 15 12

pitch: D#

A5 C5 D5 E5 G5

8va

16 15 17 15 19 17 20 17 21 20 22 20 20 19 22 19 22 22 22 22 22

A5 C5 D5 E5 G5 A5 C5 D5

8va

(22) 19 22 19 20 21 19 20 21 20 22 22 22 22 (22) 17 19 17 19 22 21 19 20 22 19 20 22

E5 G5 A5 C5 D5

8va loco

22 22 22 22 (22) 19 22 20 19 17 20 19 17 20 19 19 20 19 17 20 16 15 16 14 17

E5

G5

A5

C5

D5

E5

D.S. al Coda

Gtr. 1

3. It's

semi-harm. ———— | grad. bend

14 16 15 16 14 17 14 15 16 14 17 14 7 5 7 8 7 8 7 5 7 5 7 8 9 10 7 7 1/2

# ⊕ Coda

Gtrs. 1 & 4: w/ Rhy. Fills 2 & 2A  
Gtrs. 1 & 4: w/ Rhy. Fill 3

love at first sting. ————

# Outro-Chorus

Gtrs. 1 & 4: w/ Rhy. Fig. 1 (8 times)  
Gtr. 2: w/ Fill 1

Gtr. 2: w/ Fill 1  
E5

Here I am, rock you like a hur-ri-cane.

Are you read-y ba-by? ———— Here I am, rock you like a

hur-ri-cane. ————

Gtr. 2

semi-harm. ———— | P.H.

12 15 12 15 (12 15) 5 5 8 8 7 7 9

pitch: B

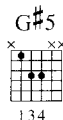
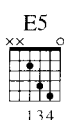
[illegible]

The musical score for "I am a Rock" by The Beatles is presented in three systems. The first system shows the vocal melody in treble clef with lyrics "Here I am, rock you like a". Above the staff, chords E5, G5, A5, C5, and D5 are indicated. The second system continues the vocal melody with lyrics "P.S. slight P.M.". Above the staff, chords T and P.S. are indicated. The third system shows the guitar part in treble clef with lyrics "14 14 12 12 14 14". Above the staff, chords T and P.S. are indicated. The score includes various musical notations such as notes, rests, and accidentals.

E5 G5 A5 C5 D5 E5  
 Gtrs. 1 & 4  
 hur - ri - cane. Here I am.  
 8va loco  
 slight P.M. - - - - -  
 12 12 14 14 14 14 12 12 15 15 12 12 15 15 17 (17) (17) 15 12 15 12 15 14 12 14 12 14 12 12 12

**Words and Music by Klaus Meine and Rudolf Schenker**

Tune down  $\frac{1}{2}$  step:  
(low to high) E $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$



**Intro**  
**Slow Rock** ♩ = 52


\* Synth. arr. for gtr.

Gtr. 1  
(acous.)

Gtr. 1: w/ Riff A (2 times)    Gtr. 2 tacet  
Em

**Verse**  
Gtr. 3 tacet  
Em

**Rhy. Fill 1**  
Gtr. 4  
(elec.)

E5  
  
*mf*  
w/ clean tone

Gtr. 1: w/ Riff B (3 times)

End Rhy. Fill 1 Em Cmaj7 D

wind will blow in - to your face, as the years pass you by.

Gtr. 4: w/ Rhy. Fill 1 (2 times)

Hear this voice from deep in - side, it's the call of your heart.

Close your eyes, and you will find pas - sage out of the dark."

# Chorus

Gtr. 4 tacet

C#m D E

Here I am, (Here I am. will you send me an an - gel?

Gtr. 1 Riff C End Riff C

# Interlude

Gtr. 1: w/ Riff C

Gtr. 4 tacet

F#m E C#m D E F#m Dmaj7 E C#m7

Here I am Here I am.) in the land of the morn - ing star.

Gtr. 1

Gtr. 4 let ring -----

Gtr. 3 tacet

F#m Dmaj7 E F#m Dmaj7 E C#m7 F#m Dmaj7 E

2. The

Gtr. 3

*mp*  
rake - |

*mf* let ring --

Gtr. 1

Gtr. 2

## Verse

Gtr. 2 tacet

F#m Dmaj7 F#m/C# F#m/A F#m Dmaj7 E

wise man said, — "Just find your place, — in the eye of the storm.

Gtr. 4

let ring ----- |

Gtr. 1



The image displays a musical score for the song "The Rose Tree." It includes three staves: a vocal melody line, a piano accompaniment line, and a guitar chord line. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4.

**Vocal Melody:** The lyrics are "Seek the ros - es a - long the way, — just be - ware of the thorns." The melody is written in a soprano clef. The first staff of the vocal line includes a triplet of eighth notes.

**Piano Accompaniment:** The piano part is written in a treble clef. It features a simple harmonic accompaniment with chords and single notes. The second staff of the piano part includes a 7/4 time signature change.

**Guitar Chords:** The guitar part is written in a treble clef. It provides a harmonic accompaniment using various chords. The chords are: F#m, Dmaj7, F#m/C#, F#m/A, F#m, Dmaj7, and E. The first staff of the guitar part includes a triplet of eighth notes.

**Lyrics:** The lyrics are "Seek the ros - es a - long the way, — just be - ware of the thorns."

## Chorus

Chorus

Gtr. 4 tacet

G#5 F#5 D#5 E5<sup>VII</sup> F#5 G#5 F#5

Gtr. 3 *mf*

Here I am, (Here I am. will you send me an an - gel? Here I am, Here I

Gtr. 1

6 4 4 4 4 4 4 3 2 3 3 3 3 | 6 4 3 4 4 3 4 7 6 4 6 9 8 8 | 6 4 4 4 4 4 3 2 3 3 2 3

## Guitar Solo

Gtr. 1: w/ Riff A (2 times)  
Gtr. 4: w/ Rhy. Fill 1 ( 2 times)  
E5

D#5  
 E5<sup>VII</sup>  
 F#5  
 E5  
 Gr. 4: w/ Rhy. Fill 1 ( 2 times)  
 am.) in the land of the morn - ing star.

Gr. 5 (elec.)  
 f w/ dist.  
 14 12 13 15 13 12 14 12 13

Gr. 1  
 6 4 3 4 4 3 4 7 6 4 6 9 8 6 8

Gtr. 3 tacet  
Em Cmaj7 D Em Cmaj7 D Bm7 Em Cmaj7 D

3. The

Gtr. 5

8va

12 15 15 15 (15) 15 14 X X 14 12 13 15 13 12 14 12 13 12 22 22 22 22 20 19 20 22 20

Gtr. 6 (elec.)

*mf* w/ clean tone

0 0 2 0 2 3

**Verse**

Gtr. 1: w/ Riff B (4 times)

Em Cmaj7 Em/B Em/G Em Cmaj7 D Em Cmaj7 Em/B Em/G

Gtr. 4: w/ Rhy. Fill 1

Gtr. 5 tacet

wise man said, "Just raise your hand, and reach out for the spell. Find the door to the prom-ised land,

8va

19 (19)

*mp* *mf* let ring --

0 0 3 2/4

Em Cmaj7 D Em Cmaj7 Em/B Em/G Em Cmaj7 D

just be-lieve in your-self. Hear this voice from deep in - side, it's the call of your heart.

Gtr. 6

let ring --

*mp* let ring --

5 0 3 4 0 5 4

# Outro-Chorus

Gtr. 1: w/ Riff C (till fade)  
Gtr. 6 tacet

Em Cmaj7 Em/B Em/G Em Cmaj7 D

\*Voc. Fig. 1

Close your eyes, and you will find the way out of the dark." Here I am, (Here I

Gtr. 3 Rhy. Fig. 1

let ring -----

*mf*

10 10 9 5 5 4 5 14 14 12 14 11 11 9 9 7

\* Downstem background voc. only

C#m D E F#m E C#m D E

End Voc. Fig. 1

am. will you send me an an - gel? Here I am Here I am. in the land of the morn - ing

End Rhy. Fig. 1

6 7 9 11 9 6 7 9  
6 6 9 11 9 6 6 9  
4 5 7 9 7 4 5 7

Bkgd. Voc.: w/ Voc. Fig. 1 (till fade)  
Gtr. 3: w/ Rhy. Fig. 1 (till fade)

F#m E C#m D E F#m E

star. Here I am. Will you send me an an - gel? Here I am,

C#m D E F#m E C#m D E

in the land of the morn-ing star. Here I am. Will you send me an an - gel?

Gtr. 5

*mf*

14 15 14 14 15 14 14 15

F#m E C#m D E F#m E

Here I am in the land of the morn - ing star. Here I am.

14 14 15 14 14 14 17 14 17 14 16 17

*Begin fade*  
C#m D E F#m E

Will you send me an an - gel? Here I am

*8va*

14 14 16 17 19 19 19 (19) 19 16 17 16 17 18 17 18

C#m D E F#m E *Fade out*

in the land of the morn - ing star. Here I am.

*8va*

19 19 19 19 17 16 17 16 17 (16)

**Words and Music by Klaus Meine and Rudolf Schenker**



Gm/D

 $Gm/F$ 

E♭maj7

D7

\*Tune up 1/4 step.

Gtr. 1

Gm/D

Gm/F

Ebm

b.

D7

**End Riff A**

Gtr. 2 (clean)

### Riff B

**End Riff B**

## Verse

2nd time, Gtr. 3 tacet

Gm/D

1. Time.

it needs time

to win back your love \_\_\_\_ a - gain.

I will\_\_ be

## 2. Fight,

babe I'll fight

to win back your love \_\_\_\_\_ a - gain.

I will be be

**Riff C**

**End Riff C**

### Riff C1

**End Riff C1**

A A/C# D

there, there, I will be there.  
I will be there.

Riff D End Riff D

9 10 9 10 9 11 9 10 9 2 3 2 3 2 2 3 2 2 3 2

Riff D1 End Riff D1

0 2 2 2 2 2 0 2 2 2 2 0 2 3 2 2 0 0 2 0 3 2

Gtrs. 1 & 2: w/ Riffs C & C1  
Gm/D

Love, on - ly love, can bring back your love some - day. I will be  
Love, on - ly love, can break down the wall some - day. I will be

A A/C# D 2nd time, Gtrs. 4 & 5: w/ Rhy. Fill 1 To Coda

there, there, I will be there.  
I will be there.

Riff E End Riff E

Gtr. 1

9 10 9 10 9 11 9 10 9 2 3 2 3 2 2

Riff E1 End Riff E1

Gtr. 2

0 2 2 2 2 2 0 2 2 2 2 0 2 3 2 2 0 3 2

Rhy. Fill 1

Gtr. 4 D5 (dist.) *pp* *f*

Gtr. 5 (dist.) *pp* *f*

7 7 5

\* Vol. swell

# Interlude

Gtr. 1: w/ Riff A  
Gm/D

Gtr. 3 (dist.)

*mf*

Gm/F

E♭maj7

D7

grad. bend

3 5 2 3 5 3 2 3 2 5 2 3 2 5 2 3 5 3 5

\*Vol. knob at 5

Gtr. 2 Riff F

End Riff F

5 3 3 3 3 3 3 3 3 3 3 3 6 5 6 5 3 5 3 3 3 3 5 7 7 5

Gtr. 2: w/ Riff B  
Gm/D

D.S. al Coda

Gtr. 3

*\*\*f*

Gm/F

E♭maj7

8va

loco

D7

grad. bend

12 10 11 13 11 10 11 12 11 13 13 13 (13) 11 12 11 13

\*\* Full vol.

## Coda

### Chorus

Gtrs. 1 & 2 tacet  
G5  
Rhy. Fig. 1

Gtr. 4

E♭5

B♭5

F5

(cont. in notation)

If we'd go a - gain all the way from the start,

Gtr. 5

Rhy. Fig. 1A

G5

E♭5

B♭5

F5

I would try to change things that killed our love.

Gtrs. 4 & 5

End Rhy. Figs. 1 & 1A

10 10 8 (10 10 8)

G5 C5 D5 G5

Your pride has built a wall so strong that I can't get through. Is there

(Gtr. 4 cont. in slashes)

E♭5 F5

real - ly no chance to start once a - gain? I'm lov - ing

P.H. P.H. P.H. P.H.

Pitch: G

# Interlude

Gtr. 1: w/ Riff A  
Gtr. 2: w/ Riff F  
Gtrs. 4 & 5 tacet  
Gm/D Gm/F E♭maj7

D7

you.  
(You.)

Gtr. 2: w/ Riff B  
Gm/D Gm/F E♭maj7

8va loco grad. bend



# Verse

Gtrs. 1 & 2: w/ Riffs C & C1

Gtr. 3 tacet

Gm/D

3. Try, ba - by try to trust in my love\_\_ a - gain. I will be

Gtr. 4

\* *mp*

6 6 6 9 11 9 11 11 11

7 7 7 9 9 9 9 9

\* Vol. knob at 3

Gtr. 5

\*\* *mf*

1/2

3 5 3 5 3 5 5 5 5 3 5 3

\*\* Vol. knob at 5

Gtrs. 1 & 2: w/ Riffs D & D1

A

D

there, I will be there.

(cont. in slashes)

9 9 7 7 7

10 10 7 7 7

9 9 7 7 7

Gtrs. 1 & 2: w/ Riffs C & C1

Gm/D

Gtr. 4

Love, our love just should - n't be thrown\_\_ a - way\_\_ I will be

3 5 3 5 3 5 5 5 5 3 5 3

Gtr. 5

1/2

3 5 3 5 3 5 5 5 5 3 5 3

Gtrs. 1 & 2: w/ Riffs E & F1

A/E D/A D5

there. I will be there. let ring --

5

\*Vol. swell

# Chorus

Gtrs. 4 & 5: w/ Rhy. Figs. 1 & 1A

G5 Eb5 Bb5 F5

If we'd go a - gain all the way from the start,

G5 Eb5 Bb5 F5

I would try to change things that killed our love.

G5 C5 D5 G5 F5

Your pride has built a wall so strong that I can't get through. Is there

Gtrs. 4 & 5

(Gtr. 4 cont. in slashes)

Eb5 F5

Gtr. 4

real - ly no chance to start once a - gain?

Gtr. 5

P.H. P.H.

6 5 6 5 6 5 6 5 8 7 8 7 10 8 (10 8)

Pitch: G

Gtrs. 4 & 5: w/ Rhy. Figs 1 & 1A

G5 Eb5 Bb5 F5

If we'd go a - gain \_\_\_\_\_ all the way \_\_\_\_\_ from the start, \_\_\_\_\_

Gtr. 3

semi-harm.

1 1 3 1 5 3 3

G5 Eb5 Bb5 F5

I would try to change \_\_\_\_\_ things that killed our \_\_\_\_\_ love. \_\_\_\_\_

\*8va

P.H.

loco

13 (13) 11 10 (10)

5 5

\*8va applies to P.H. only

G5 F5 G5 N.C. C5 D5 C5 D5 N.C. G5

Yes, I've hurt \_\_\_\_\_ your pride, \_\_\_\_\_ and I know what you've been through. \_\_\_\_\_ You should

Gtr. 3

8va

20 (20) 18 20 (20)

Gtrs. 4 & 5

(Gtr. 4 cont. in slashes)

Gtr. 4  $E\flat 5$   $F 5$

give me a chance. \_\_\_\_\_ this could be the end. I'm still lov - ing

Gtr. 3 *loco* 6 *loco* *P.H.* *\*15ma* 3 1 3 5 3 5 (5) 3 5 (5)

Pitches: G A G  
\*15ma applies to P.H. only

Gtr. 5 *P.H.* *P.H.* *P.H.* *P.H.* *P.H.*

Pitch: G

### Chorus

Gtrs. 4 & 5: w/ Rhy. Figs. 1 & 1A (till fade)

G5  $B\flat 5$   $F 5$

you. \_\_\_\_\_ I'm still lov - ing

Gtr. 3 *8va* 13 (13) 10 13 13 (13) (13)

G5  $E\flat 5$   $B\flat 5$   $F 5$

you. \_\_\_\_\_ I'm still lov - ing

Voc. Fig. 1

(Still lov - ing

*8va* 20 17 18 20 20 (20) 20 18 20 (20)

Bkgd. Voc.: w/ Voc. Fig. 1

G5 Eb5 Bb5 F5

you. \_\_\_\_\_ I need your love. \_\_\_\_\_ Still lov - ing

End Voc. Fig. 1

you.) \_\_\_\_\_

8va

15 18 17 14 15 16 (16) 15 18 15 18 20 (20) 18 20 (20) 18

G5 Eb5 Bb5 F5

you. \_\_\_\_\_ Still lov-in' you \_\_\_\_ ba - by. Whew!

*8va*

20 20 15 15 17 18 17 15 15 17 18 17 15 15 13 13 10 13 10 10 13 10 10 13 10 10 13 10 13 13

**Guitar Solo**

G5 Eb5 Bb5 F5

8va

The image shows a guitar solo for 'The Sound of Silence' by Simon & Garfunkel. It features a treble clef, a key signature of one flat (Bb), and a 12-string guitar texture. The solo is divided into four measures, each with a chord label above it: G5, Eb5, Bb5, and F5. The first measure is marked '8va' and contains a triplet of eighth notes. The second measure contains a triplet of eighth notes. The third measure contains a triplet of eighth notes. The fourth measure contains a triplet of eighth notes. The fretboard diagram below the staff shows the fingerings for each note, with numbers 1 through 10 indicating the frets. The diagram is split into two systems, with the second system starting at fret 20.

G5 Eb5 Bb5 F5

loco

Still lov - ing

P.M.

Outro-Chorus

G5 Eb5 Bb5 F5 G5 Eb5

you. I need your love. Still lov-ing you.

8va loco

18 16 13 15 16 (16) 18 18 18 18 13 11 10 12 11 12 12 (12) 10 11 10 11 10 10 11

Bb5 F5 G5 Eb5 Bb5 F5

I need your love. Whew! Still lov-ing

8va loco

10 10 11 10 10 11 10 11 10 (10) 11 10 11 10 (11) 10 13 16 13 15 16 (16) 18 18 18 18 13 11 10 12 11 12

Begin fade G5 Eb5 Bb5 F5 G5 Eb5

you. I need your love. Whew!

8va

12 (12) 10 11 10 11 10 10 11 10 10 11 10 10 11 10 11 10 (10) 11 10 11 10 (11) 10 13 16 13 15 16 (16)

Fade out Bb5 F5 G5 Eb5 Bb5 F5

I need your love. I need your love.

8va loco

18 18 18 18 13 11 10 12 11 12 12 12 10 11 10 11 10 10 11 10 10 11 10 10 11 10 11 10

**Words and Music by Klaus Meine and Rudolf Schenker**



**Rhy. Fig. 1**

End Rhy. Fig. 1

\*Tune up 1/4 step.

E5

Gtr. 2 tacet

**\*\*E5**

**Rhy. Fig. 2**

\*\*Chord symbols reflect implied harmony.

E5 Am Em E5 Am Em E5 D E5 Em E5 D E5 Em E5 Am Em

Gr. 2 Rhy. Fig. 3

Gr. 1

P.M. P.M. P.M. P.M. P.M.

End Rhy. Fig. 2

Gr. 1: w/ Rhy. Fig. 2 (1st 7 meas.)

E5 Am Em E5 Am Em E5 D E5 Em E5 D E5 Em

Gr. 2 End Rhy. Fig. 3

E5 Am Em E5 Am Em E5 Am Em E5 D E5 Em E5 D E5 Em

Rhy. Fig. 4 End Rhy. Fig. 4

3rd time, Gr. 4 tacet

Verse

Em E5

Gr. 2 tacet

1. The job is done, — I go out, — an —  
 2. I meet my girl, — she's dressed to kill, — but  
 3. En - joy The Zoo, — and walk down — For —

Gr. 2

(3/5)

\* Roll back volume knob.

Riff A

End Riff A



Gtr. 1: w/ Riff A (2 times)

3rd time, Gtr. 1: w/ Rhy. Fill 1  
3rd time, Gtr. 4: w/ Fill 1

oth - er bor - ing day. — I leave it all — be - hind me now, — so  
all we gon - na do — is walk a - round — to catch the thrill — on  
- ty Sec - ond Street. — Wan - na be — ex - cit - ed, too, — and

C5 E5 1. Am Em 2. To Coda

man - y streets we you will worlds a - way. — call The Zoo. — feel the heat. — We

Gtr. 2

Gtr. 1

P.M.

### Chorus

G5 D5 E5 C5 G5 D5 E5

eat the night, — we drink the time, — make our dreams — come true. — And

Gtr. 3 (dist.)

f

15 12 15 12 14 12

### Rhy. Fig. 5

\* Gtrs. 1 & 2

let ring — let ring — let ring — let ring — let ring — P.M.

\* Composite arrangement

Rhy. Fill 1  
Gtr. 1

P.M.

Fill 1  
Gtr. 4

8va

loco

rake — grad. bend 1/2

P.M.

G5 D5 E5 C5 B5 D5 E5

hun-gry eyes \_ are pass-ing by \_ on streets we call The Zoo. \_ We

8va

15 17 17 (17)15 17 17 (17)15

End Rhy. Fig. 5

let ring ----- let ring ----- let ring ----- let ring ----- let ring -----

10 12 12 10 5 7 5 7 9 9 7 3 5 3 4 4 4 7 7 7 9 9 7

G D Em C G5 D5 E5

eat the night, \_ we drink the time, \_ make our dreams \_ come true. \_ And

8va

Gtr. 3

17 17 15 15 15 12 14 (14)12

loco

Gtr. 2 Rhy. Fig. 5A

let ring ----- let ring ----- let ring ----- let ring ----- let ring -----

8 7 9 7 7 7 12 12 12 12 13 12 12 13 12 12 12 10 5 7 5 9 9 9 9 9 9

Gtr. 1

let ring ----- let ring ----- let ring ----- let ring ----- let ring -----

10 12 12 10 5 7 5 7 9 9 7 3 5 5 3 12 12 10 5 7 5 9 9 9 9 9 9

Gtr. 3 tacet

G5 D Em C B5 N.C. D5 E5

hun - gry eyes — are pass - ing by — on streets we call The Zoo. —

let ring — — — — — let ring — — — — —

End Rhy. Fig. 5A Rhy. Fill 2 End Rhy. Fill 2

let ring — — — — — let ring — — — — — let ring — — — — — let ring — — — — —

**Interlude**

A5 C5 A5 C5 A5 C5 A5 C5

Gtrs. 1 & 2 Rhy. Fig. 6 End Rhy. Fig. 6

**Guitar Solo**

Gtr. 1: w/ Rhy. Fig. 2 (1st meas.)  
Gtr. 2 tacet

E5 Am Em E5 Am Em E5 Am Em

Gtr. 4 (dist.)

f w/ talk box

w/ bar

Gtr. 2: w/ Rhy. Fig. 4

E5 D E5 Em E5 D E5 Em E5 Am Em E5 Am Em E5 Am Em E5 D E5 Em E5 D E5 Em

*f5ma* *loco*

fdbk. w/ bar

3 1/2 0 2 3 0

# ♢ Coda

## Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (1st 4 meas.)

G5 D5 E5 C5 G5 D5 N.C. E5 N.C. E5 N.C. E5

eat the night, we drink the time, make our dreams come true. And

Gtr. 3

15 12 15 12 14 (14) 12

G5 D5 Em C5 B5 D5 E5

hun-gry eyes are pass-ing by on streets we call The Zoo. We

Gtr. 3

14 17 22 22

8va

Gtrs. 1 & 2

let ring----- let ring----- let ring----- let ring----- let ring-----

12 12 7 7 9 9 5 5 4 4 7 7 9 9

10 10 5 5 7 7 3 3 2 2 5 5 7 7

Gtrs. 1 & 2: w/ Rhy. Figs. 5 & 5A

G D Em C G5 D5

eat the night, — we drink the time, — make our dreams — come true. —

8va

Gtr. 3

N.C. E5 N.C. E5 G5 D Em C

And hun - gry eyes — are pass - ing by — on

loco

### Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 6  
Gtr. 3 tacet

Gtrs. 1 & 2: w/ Rhy. Fill 2 B5 N.C. D5 E5 A5 C5 A5 C5

streets we call The Zoo. —

8va

loco

### Outro - Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2 (1st meas.)

Gtr. 1: w/ Rhy. Fig. 2 (till fade)

Gtr. 4 A5 C5 A5 C5 E5 Am Em E5 Am Em

w/ talk box  
grad. bend

Gtr. 4 E5 D E5 Em E5 D E5 Em E5 Am Em E5 Am Em E5 Am Em

Gtr. 2 Rhy. Fig. 8

Gtr. 2: w/ Rhy. Fig. 3

E5 D E5 Em E5 D E5 Em E5 Am Em E5 Am Em

End Rhy. Fig. 8

Gtr. 4 E5 Am Em E5 D E5 Em E5 D E5 Em E5 Am Em

E5 Am Em E5 Am Em E5 D E5 Em E5 D E5 Em

\* Begin fade

\* City soundscape fades in while band fades out.

Gtr. 2: w/ Rhy. Fig. 3

First system of guitar notation for Gtr. 2. The treble clef staff shows a melodic line with a triplet of eighth notes on E5, followed by a wavy line, then Am and Em chords, E5, and another wavy line. The bass clef staff shows fret numbers: 14, (14), 12, 14, 14, 12, 12, 14, 14, 14, 12, 12, 14, 14, 14.

Gtr. 2: w/ Rhy. Fig. 8

Second system of guitar notation for Gtr. 2. The treble clef staff shows a melodic line with E5, D, E5, Em, E5, D, E5, Em, E5, Am, Em, E5, Am, Em. The bass clef staff shows fret numbers: 12, 14, 14, 14, 12, 14, 12, 12, 14, 14, 14, 12, 12, 15, 12, 12, 15, 15, (15), 12, 14.

Gtr. 2: w/ Rhy. Fig. 3

Third system of guitar notation for Gtr. 2. The treble clef staff shows a melodic line with E5, Am, Em, E5, D, E5, Em, E5, D, E5, Em, E5, Am, Em. The bass clef staff shows fret numbers: 15, 15, (15), 12, 14, 12, 15, 14, 12, 14, 14, (14), 12, 12, 15, 12, 15, 12, (15), 12, 14, (14), 12, 14, 14, 12, 12.

Fade out

Fourth system of guitar notation for Gtr. 2. The treble clef staff shows a melodic line with E5, Am, Em, E5, Am, Em, E5, D, E5, Em, E5, D, E5, Em. The bass clef staff shows fret numbers: 14, 12, 12, 15, 14, 15, 14, 14, 14, 12, 14, 12, 14, 12, 15, 14, 12, 14, 12, 14, 12.

**Words and Music by Klaus Meine**

**Rock Ballad** ♩ = 76

\* Chord symbols reflect implied harmony.

## Verse

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G C Gtr. 2 tacet Dm C

An Au-gust sum-mer night, — sol-diers pas-sing by, — list-ning to the wind —

let ring ——— 4 P.M.

Dm Am7 G Gtr. 3 (acous.) F *f*

of change. ——— Whistled: ———

Gtr. 1

Gtr. 2

let ring ———

Gtr. 2 tacet Dm F Dm

Whistled: ———

Gtr. 1

Am Gtr. 2: w/ Riff A Dm Am G5 C Verse

Whistled: 2. The world is clos - ing in, —

Dm C Dm Am Gtr. 2: w/ Riff A

— and did you ev - er think — that we could be so close, — like broth -

G C Dm

ers? — The fu - ture's in the air, — can feel it ev - 'ry - where —

Fill 1 End Fill 1 P.M. —

C Dm Am G5

a blow-in' with the wind — of change.

Gr. 1

P.H.

Gr. 2

Riff B

End Riff B

let ring

1 3 2 0 1 0 3 0 0 0

0 0 0 3

Chorus

C G5 Dm G5 C G5

Rhy. Fig. 2B

Take — me to the mag-ic of the mo - ment on a glo - ry night, — where the

Rhy. Fig. 2

Rhy. Fig. 2A

0 1 0 3 0 1 0 3 0 1 0 3 0 1 0 3 0 1 0 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Dm G5 Am F G5 End Rhy. Fig. 2B

chil-dren of to-mor-row dream a-way \_\_\_\_\_ in the wind of change. \_\_\_\_\_

Voc. Fig. 1 End Voc. Fig. 1

(Dream a-way.) \_\_\_\_\_

End Rhy. Fig. 2

End Rhy. Fig. 2A

let ring

Gtr. 1 tacet C Verse C (cont. in notation)

Mmm. \_\_\_\_\_ 3. Walk-ing down the street, \_\_\_\_\_

Gtr. 2

Gtr. 2: tacet  
Dm

Gtr. 1: w/ Fill 1  
C

Gtr. 2: w/ Riff A  
Dm

Am

dis-tant mem-o-ries are bur-ied in the past for-ev-

Gtr. 3

G5

C

Dm

er. I fol-low the Mosk-va down to Gor-ky Park,

(cont. in slashes)

Gtr. 2: w/ Riff B

C

Dm

Am

G5

Gtr. 3

list-ning to the wind of change.

Gtr. 1

P.M.

# Chorus

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2, 2A & 2B (2 times)

C G5 Dm G5 C G5

Take me to the mag-ic of the mo - ment on a glo - ry night, where the

(Take me. A glo - ry night.

Dm G5 Am F G5

chil-dren of to-mor - row share their dreams with you and me. With you and me.

Voc. Fig. 2 End Voc. Fig. 2

Share their dreams.

C G5 Dm G5 C G5

Take me to the mag-ic of the mo - ment on a glo - ry night, where the

Take me. A glo - ry night.

Dm G5 Am F G5

Bkgd. Voc.: w/ Voc. Fig. 1

chil-dren of to-mor - row dream a - way in the wind of change. The wind of change.)

Bridge

A5 G5 A5

The wind of change blows straight in - to the face of time, like a storm wind that will ring

Gtr. 2

let ring - 4

2 2 0 2 0 0 2 3 3 0 0 0 3 3 5 5 3 3 2 2 0 2 0 0 2 0 2

G5 C Dm

the free-dom bell for peace of mind. Let your bal-a-laik-a sing what my gui-tar wants to sing.

(cont. in slashes)

E F type2 G

Gtr. 2

\*Gtrs. 2 & 3

Gtr. 4 (elec.) 8va

*f* w/ dist.

14 14 12 (12) 12 (12) 12 (12) 15 10 10 12 13 10 12 10 12 14 12 (12) 12 9 12 12 (12) 9 10

\* Composite arrangement

E Am<sup>V</sup> F type2 G C A Am C Am

⑤ ⑤ 3fr open ⑤ 3fr

Gtr. 5 (elec.)

*f* w/ dist. hold bend

14 13 15 (15) (15) 15 15 (15) (15) 15 15 13 12 13 12

Gtr. 4 loco

10 (10) 9 7 7 (7) 5 7 9 10 12 (12) (12) 12 12 (12) (12) 12 13

F type 2      G      E      Am<sup>V</sup>      Dm

Gtr. 5 *8va*

(12)      17 <sup>1/2</sup>      15 <sup>1</sup>      15

Gtr. 6 (elec.)

*f* w/ dist.      12 14      12 14 15      14 12

Gtr. 4

10 7      10 7 13 10 12 9      12 9      13 10 15 12 15 17 12 14      (17) 14      17 14 18 15      17 14      15 12

### Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (2 times)

Gtr. 3: w/ Rhy. Fig. 2B (1 5/6 times)

Gtrs. 4, 5 & 6 tacet

E      C      G5      Dm      G5

Take \_\_\_\_\_ me \_\_\_\_\_ to the mag-ic of the mo - ment on a glo -

(Take me. \_\_\_\_\_)

*8va*      20 22 22      19      19 17 19 19      17      17 15 17 17



G5 C G5 Dm G5  
 With you and me. — Take me to the mag - ic of the mo - ment on a glo -

Bkgd. Voc.: w/ Voc. Fig. 1

C G5 Dm G5 Am F

- ry night, — where the chil-dren of to-mor - row dream a - way — in the wind of change. —  
A glo - ry night. —

Gtr. 3 tacet  
F

The musical score for "The Wind of Change" is presented in three systems. The first system shows the vocal melody in treble clef with lyrics "The wind of change.)\_". Above the staff are chord markings: G5, F, and Dm. The second system continues the vocal melody with the lyrics "Whistled: - - - - -". The third system features a guitar part in treble clef with a capo on the 3rd fret, indicated by "Gtr. 3". The guitar part includes a solo section marked "Gtr. 1" and "P.M. - - - - -". The bottom of the page shows a fretboard diagram with fret numbers (8, 10, 12) and a barre (X) over the 10th fret.

The musical score for "Whistled" by The Beatles is presented in two systems. The first system shows the guitar part (treble clef) and the bass part (bass clef). The guitar part features a melodic line with a whistled melody indicated by a dashed line. The bass part provides a rhythmic accompaniment. The second system continues the guitar and bass parts, with the guitar part including a whistled melody. Chord diagrams are provided for the guitar part, showing the fingerings for F, Dm, Am, and D5 chords. The bass part includes a 1/4 note rhythm and a 3/4 note rhythm.



*Big City Nights*

*Blackout*

*Coming Home*

*Holiday*

*I Can't Explain*

*Loving You Sunday Morning*

*No One Like You*

*Passion Rules the Game*

*Rhythm of Love*

*Rock You Like a Hurricane*

*Send Me an Angel*

*Still Loving You*

*Wind of Change*

*The Zoo*

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